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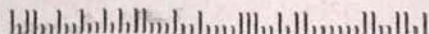
FEBRUARY 4, 2002

Christa Worthington
got off the Manhattan
fashion-writer fast
track to raise her
out-of-wedlock baby
in a Cape Cod cottage.
Trouble followed her there.

BY VANESSA GRIGORIADIS

Murder at The Beach

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Christa Worthington
and her daughter, Ava



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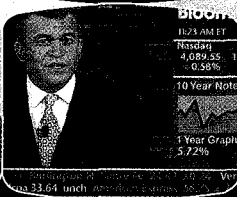
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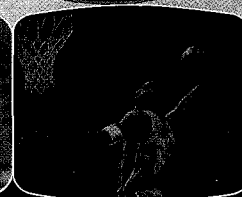
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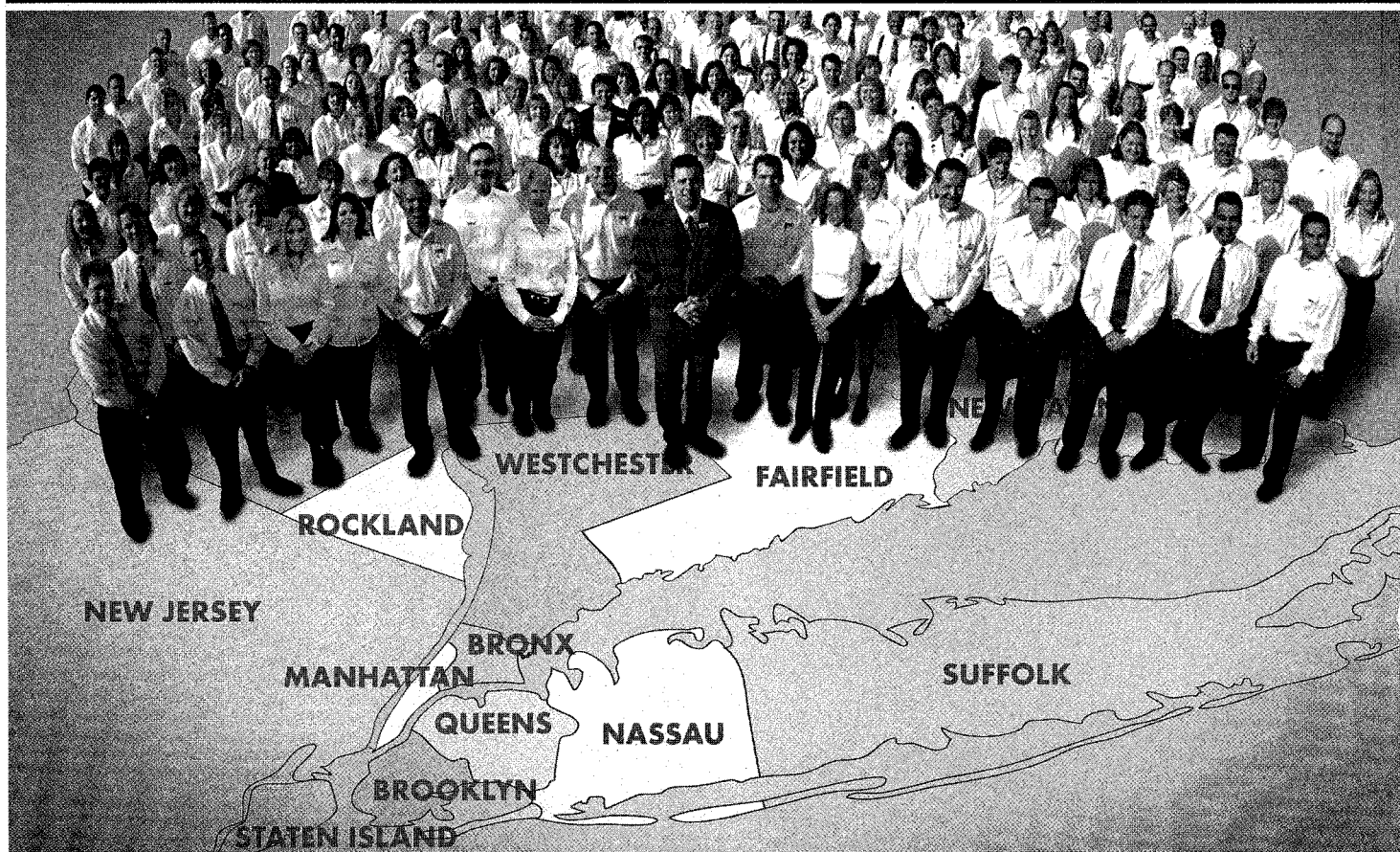
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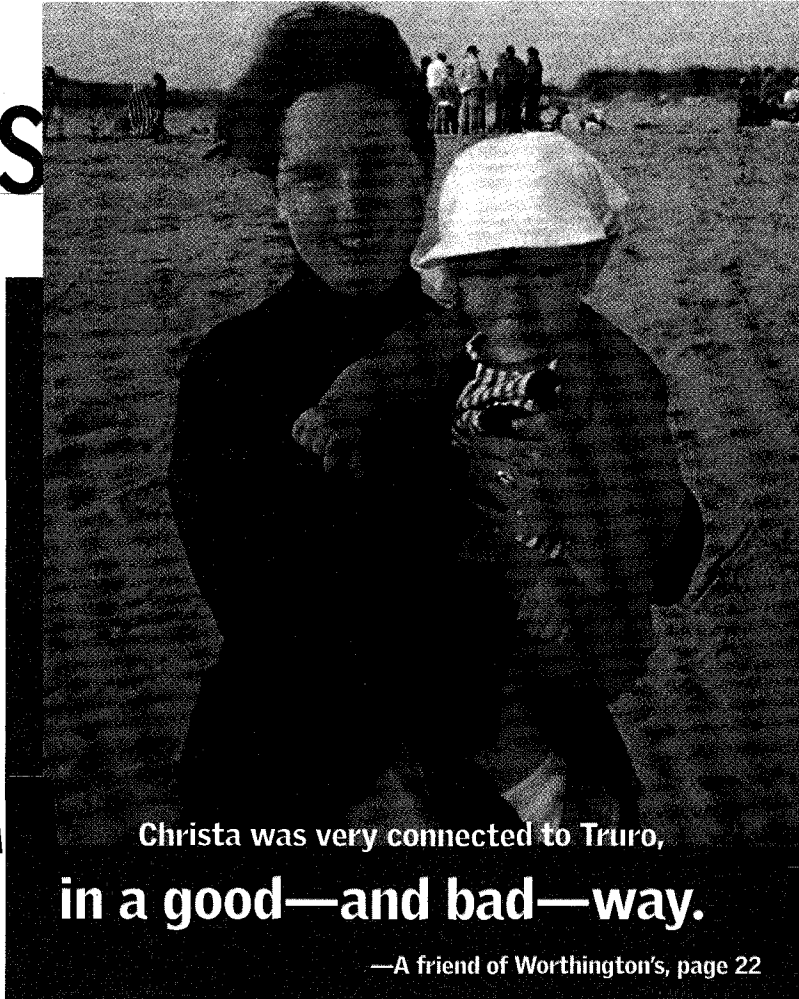
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YOUR PERSONAL BEST

This year, readers can join *New York's* experts by voting for the top candidates in the "Best of New York" food categories. Cast your ballot at www.newyorkmetro.com starting January 30.



Christa was very connected to Truro,
in a good—and bad—way.

—A friend of Worthington's, page 22

22 Cape Fear By Vanessa Grigoriadis

Sometime around the age of 40, Christa Worthington made a decision: Leave her fast-track fashion-writer life in New York, Paris, and London, move to the country, have a child—with or without a husband. By age 46, she was living in a Cape Cod cottage with a beautiful 2½-year-old daughter—whose father was a married local fisherman. And when she was found murdered in her cottage (her daughter alone with her body), one thing became clear: The simple life wasn't as simple as it seemed.

30 Nothing But Nets By Greg Donaldson

In pro basketball, selflessness is a virtue more often praised than practiced. And for a superstar, it's practically unheard of. But Jason Kidd of the New Jersey Nets is going back to the Magic Johnson future. Don't look now, but his no-look passes have taken the once lowly Nets far past the Knicks and into the top echelon of the NBA. MVP? Don't bet against him.

34 Off Center By Leslie Bennetts

It's never been easy to get the diverse companies at Lincoln Center to sing in harmony. But a \$1 billion plan to rebuild the nation's premier performing-arts complex has produced squabbling of operatic proportions. Cast as the story's Mephistopheles: the Met's Joe Volpe. The heroine? Beverly Sills, of course. But that was before intermission. . . .

ON THE COVER: PHOTOGRAPHS FROM CHRISTA WORTHINGTON'S MEMORIAL-SERVICE PROGRAM.
PHOTOGRAPH BY ROBERT SCOTT BUTTON/THE CAP CODDER.

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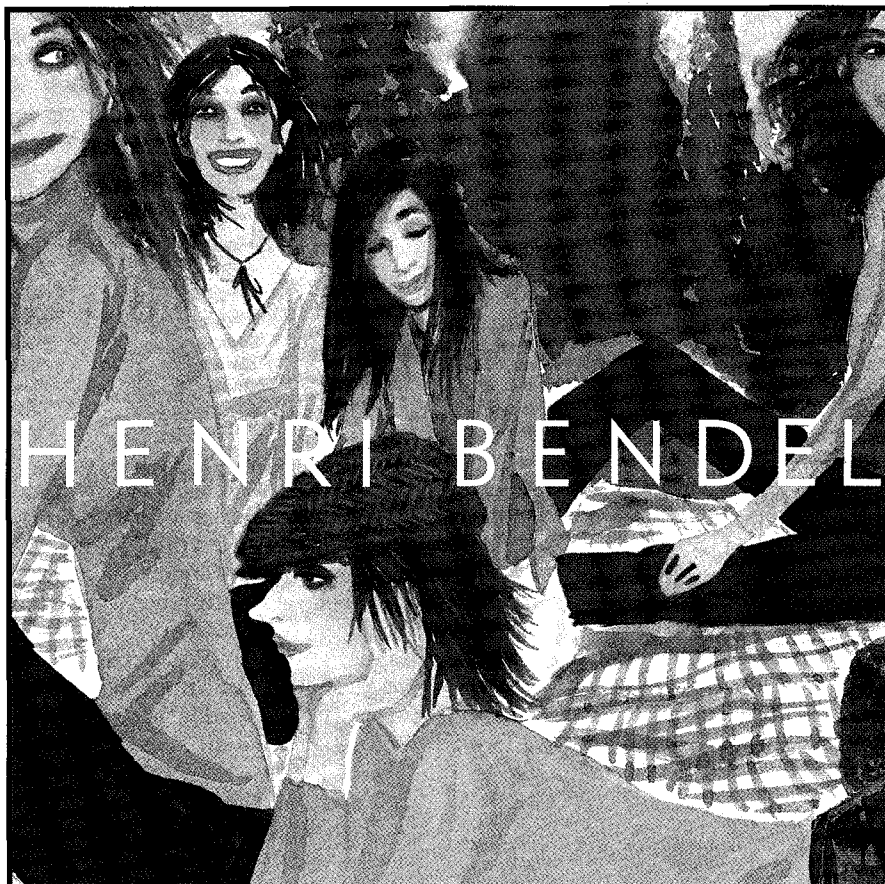
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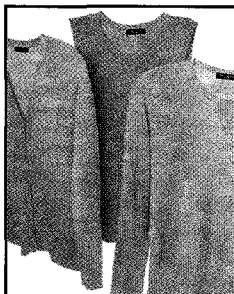
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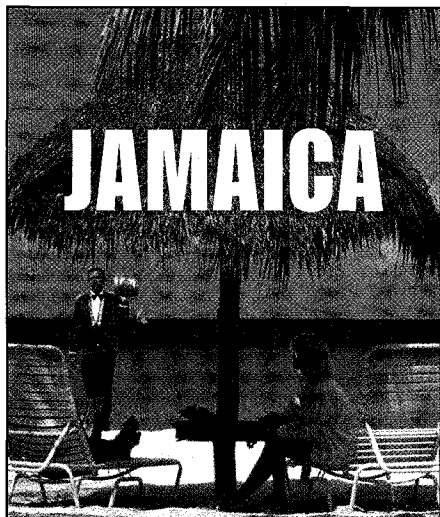
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Letters

It's obvious they have no idea how closely they resemble bin Laden.

—Scott Ross

Continental Cuisine

Adam Platt devotes twelve pages to "Where to Eat Now 2002" [January 7] and covers African, Chinese, Italian, Indian, French, and many other kinds of cuisine, but not Greek. Why? There are any number of Greek restaurants in Astoria and Flushing that feature food to satisfy the most discriminating palate.

Helen C. Arvanitis, SOMERS, N.Y.

My husband and I have had the opportunity to go to many of the top restaurants in New York City, and found Adam Platt's recommendations very helpful. We enjoyed a recent lunch visit to Danube so much that we had to write. The staff was welcoming, efficient, and knowledgeable, and the food was edible art—both beautiful and delicious. Not only were we given extra samplings of the magnificent cuisine, but they brought an extra dessert (for the birthday boy) and gave us a doggie bag of pound cake and chocolate truffles. It was, without a doubt, our most enjoyable meal anywhere in over 60 years.

Bea Hofmann, TOMS RIVER, N.J.

Father Knows Best

Jack Newfield quotes Jesse Jackson on the recent revelation that Jackson fathered a child out of wedlock: "Make sure you mention that I didn't lie about my child. I admitted it right away. I took responsibility" ["Rev vs Rev," January 7]. If this national leader believes he should get credit for merely admitting to something after it had already been publicized, then his ethical standards are quite low indeed. Taking re-

sponsibility would mean, at the very least, admitting to something before the rest of the world knows about it.

Simcha Pollack, QUEENS

Another Fine Message

Michael Wolff's report on the hate e-mail he has received was chilling ["This Media Life:

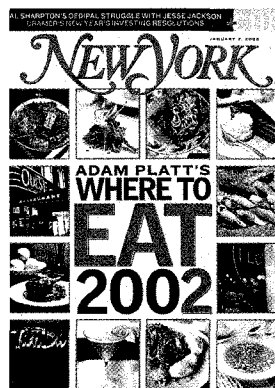
You've Got Hate Mail," January 7]. It's obvious these ultra-right-wing ideologues have no idea how closely they resemble bin Laden.

Scott Ross, RALEIGH, N.C.

Season's Greeting

As someone who grew up in New York and still struggles here, I completely understand John Leonard's comments about the unintelligent content and outrageousness of *Sex and the City* ["Television: Carried Away," January 7]. However, I am still a fan. I may not live the Carrie Bradshaw lifestyle, but that doesn't keep me from looking forward to ending the weekend with the girls of *Sex and the City*. Mr. Leonard is entitled to his opinions, which are valid, humorous, and intelligent. But it is infuriating when he not only provides the premises of all the remaining shows but gives away all of the characters' story lines and even shares details like what people will be wearing and saying. Thank you for spoiling the rest of the season.

Nicola Mare, MANHATTAN

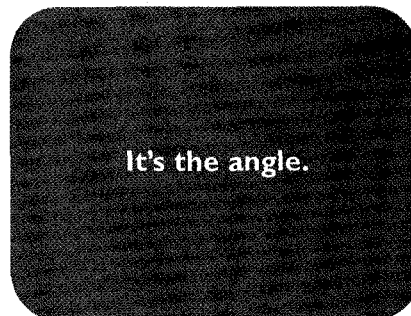
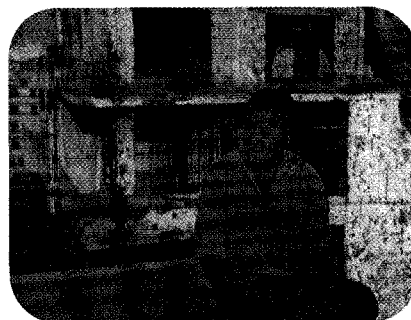


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Intelligencer

By Marc S. Malkin

Usher: Belongs in the '70s

Usher is a huge fan of *That '70s Show*, but he thinks there's room for improvement. "There's never any black guys on the show," one of our spies overheard him telling '70s star **Ashton Kutcher** during **Clive Davis's** J Records party after the American Music Awards. The obvious solution? Usher himself. "I'd wear a fake 'fro wig, tight bell-bottoms—anything," said the Grammy-nominated R&B crooner, who has starred in films like *The Faculty*, *Light It Up*, and *Texas Rangers*. But he was perhaps a little too eager, offering to come by the set the next day to start work. "You can't just swing by and get added," Kutcher said. "That's not how it works." But like true Hollywood types, the two programmed each other's numbers into their cell phones and promised to be in touch.



at Suite 16's Monday-night burlesque party, the wacky actor hopped onto the stage, where he did some bumping and grinding in a cage with three scantily clad women known as the Bombshell Girls. He even hung upside down in the cage. Before leaving

at about 4 A.M., Nolte forked over \$40 for underwear belonging to a Bombshell Girl who goes by the name **Lady Ace**. She didn't give him the ones she was dancing in, but insisted he have the pair she wore during the day.

FIGHT NIGHT: Robert De Niro and Benjamin Bratt had ring-side seats to a bloody brawl recently at Raoul's. A customer walked in with two female friends and sat at a table without a reservation. After the

maitre d' asked them to leave, the man starting throwing punches. As several waiters dragged the guy kicking and flailing through the crowded boîte, several diners—including De Niro and Bratt, who were at separate tables—applauded. Unfortunately, a waiter was left bloodied when a window was broken, and by the time the cops arrived, the man had fled.

NIGHT MOVES: Harrison Ford and Minnie Driver aren't commenting on the state of their relationship, but one of our spies spotted the two strolling arm-in-arm on a recent Friday evening on Second Avenue, stopping to check out the menu at Marguerita, and then continuing on their way.

DINNER TIME: With *Hairspray* as inspiration, director **John Waters** has teamed with architect **David Rockwell** to create a table surrounded by a twenty-foot-tall wall of wigs for DIFEA's Dining by Design benefit on February 5 at the Hammerstein Ballroom. But the night's most risqué spread will be offered by event designer **Avi Adler**, whose centerpiece for the Taittinger champagne table will be a well-muscled young man wearing only a G-string and gold body paint.

With Catherine Townsend and Aric Chen.

No Room for the Inn at Schrager Empire

Ian Schrager's plan to build his much-hyped **Frank Gehry**-designed hotel at Astor Place probably won't happen. Schrager tells us that after September 11, Cooper Union—owner of the Astor Place parcel—balked at his demand to renegotiate the lease. A spokeswoman for Cooper Union says bids are being accepted to lease the land, now a parking lot. "I would still be prepared to go forward, but under a different financial agreement," Schrager said. The hotel was to be designed by Gehry after the original designers, Prada store architect **Rem Koolhaas** and Tate Modern designers Herzog & de Meuron, parted ways with Schrager in June. Schrager says if Astor Place doesn't work out, he may ask Gehry to work on the hotel he's developing on Bond Street. In other Schrager news, lawyers for his former

partner, **Rande Gerber**, recently fired off a letter demanding that Schrager stop using the name Whiskey Bar at the Paramount Hotel, insisting Gerber holds the rights to the name and that it's causing confusion with his new Whiskey watering hole at the W Hotel in Times Square. Schrager's attorney says Gerber never owned the name, but that Schrager will stop using Gerber's Whiskey logo.

Nick Nolte Goes On Panty Raid

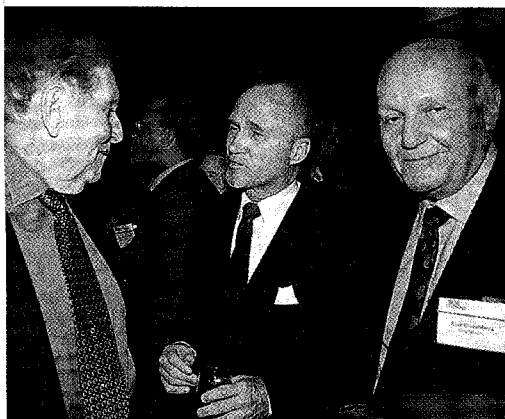
No one ever accused **Nick Nolte** of being shy. Recently,

Nicole Kidman: Fit to Be Tied

If seeing **Nicole Kidman** tied up and having rough sex in her new movie *Birthday Girl* isn't steamy enough, just wait until you see what's on the DVD. Director **Jez Butterworth** tells us it will probably contain even racier moments between Kidman and her co-star, **Ben Chaplin**, who plays a bank clerk who buys a Russian mail-order bride (Kidman) over the Internet. "We kind of pushed it a little too far," Butterworth said. Chaplin told us at the movie's premiere last week, "Jez cut a lot of the really kinky S&M stuff."



Scene



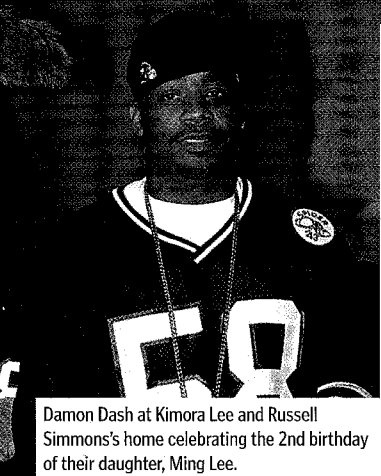
Sumner Redstone, Ray Kelly, and Ace Greenberg at Bear Stearns world headquarters for a salute to Kelly.



Stephanie March, Michael Bloomberg, and Mariska Hargitay at the Winter Antiques Show.



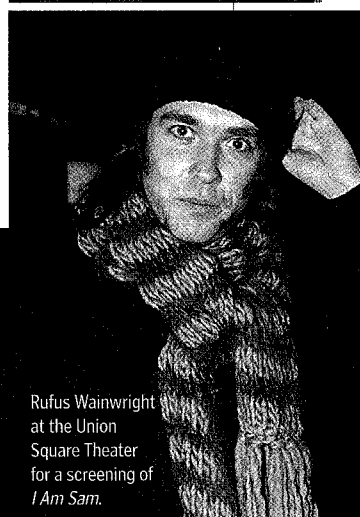
Janis Savitt and Sam Bassett at Lot 61 celebrating Amy Sacco's birthday.



Damon Dash at Kimora Lee and Russell Simmons's home celebrating the 2nd birthday of their daughter, Ming Lee.



Sydney Biddle Barrows at the Bubble Lounge celebrating her 50th birthday.



Rufus Wainwright at the Union Square Theater for a screening of *I Am Sam*.



Iman at Eyebeam Atelier celebrating the relaunch of *Harper's Bazaar*.



Selma Blair, Mark Webber, and Diesel's Maurizio Marchiori at Man Ray.

Winter Wonderland

Michael Bloomberg looked a little dazed as he strolled through the labyrinthine corridors of the Winter Antiques Show at the Hilton on January 19. "Maybe he's still a bit shell-shocked," suggested **Stephanie March** of *Law & Order: Special Victims Unit*. But a quick chat with the new mayor revealed the truth. "I'm worried about the snowstorm," he explained. "I don't have a plowing license." Other guests were more confounded by the prices. "I can't afford one thing here!" huffed **Mariska Hargitay**. "I mean, who can really spend

\$80,000 on a *mirror*?" She must not have met **Martha Stewart**, who was eyeing a large 1884 oil painting of Niagara Falls (price: \$250,000). "Oh, *that's* nice," the domestic doyenne said to her daughter, **Alexis**. "What do you think?" **DAVID AMSDEN**

Mother, May I?

Hipsters like **Scarlett Johansson** and **Damian Loeb** filled the basement of Man Ray on January 22 to congratulate director **Todd**

Solondz on his new film, *Storytelling*. **Selma Blair** told us she didn't know what her mother would say about her nude love scene with **Leo Fitzpatrick** (who plays a kid with cerebral palsy). "She hasn't seen it yet," she said. "It might make her a bit uncomfortable, but what can you do?" Solondz wasn't worried: "My mother has always been very sweet about my work." **D.A.**

Photographs by
Patrick McMullan

GOTHAM

Life in the New City

Shadow Boxing

How "rage-aholic" Mike Tyson has become his own worst opponent. By Jack Newfield



The night before Mike Tyson went nuts last Tuesday, I was having dinner with his first trainer, Teddy Atlas.

Atlas understands Tyson's fractured and complex psyche through the special intimacy of the gym, through blood and sweat, tears and fears, those intense seconds in the corner between rounds.

"I don't think he really wants to fight Lennox Lewis," Atlas said. "Mike has no idea who he is. He hates himself. He wins fights by intimidating the other guy, but I think he suspects he can't intimidate Lewis.

"I think Mike feels trapped," Atlas continued. "I have a hunch he will do something to get out of the fight while still looking like a tough guy. Just like he bit off Holyfield's ear before he could get knocked out."

Twelve hours later, Teddy's instinct was vindicated. The fighter who at 21 had the potential to be another Jack Dempsey or Sonny Liston was rolling on the floor of the Hudson Theatre, allegedly biting Lewis's leg, while TV cameras recorded this cannibalistic mayhem. It was like watching the tragic end of *King Kong*. Or the final days of Elvis Presley. A huge talent

was descending into self-destruction.

Tyson had been under enormous pressure. His wife had just filed for divorce, he'd fired his trainer, and Las Vegas police said they had enough evidence to consider charging him for a new rape allegedly committed in September.

After the Holyfield lunacy, Tyson was examined by psychiatrists at Mass General hospital. Their report makes references to chronic depression, a problem with rage management, a lack of impulse control, and attention-deficit and hyperactivity disorders. It also cites "multiple episodes of loss of consciousness" from bats and bricks that Tyson suffered as a man-child on the streets of Brooklyn. It quotes Tyson saying, "I have no self-esteem."

Even before this study, Tyson was on Zoloft and lithium. But he's a walking pharmacological paradox. He told the Boston psychiatrists that the Zoloft robs him of his desire to spar, and so he has to stop taking it before a fight in order to do his violent job.

On January 7, Mike Tyson unexpectedly rang the doorbell of his old friend Brian Hamill, the photographer. He stayed for almost

four hours. "Now that I'm in the twilight of my career," Tyson told Hamill, "I want to reconnect with the people who were with me at the beginning."

From Hamill's apartment Tyson called Jose Torres, the former champion who had taken me to see Tyson in 1980. They had once been like brothers, but had been estranged since 1989, when Tyson had his bodyguards kick Torres out of his gym in Las Vegas. They met a few days after the call and had an affectionate reunion. "He asked me how to fight the much taller Lewis," Torres told me. "I told him to hit Lewis on the biceps until his arms came down, to fight him like Rocky Marciano would have, to use the uppercut."

Tyson also told Hamill he finally wanted to make his peace with Atlas, whom he had not spoken to in twenty years. In 1982, after a 16-year-old Tyson allegedly sexually molested Teddy's 11-year-old female relative, Teddy put a gun to his head, then fired it into the air. That ended Atlas's career as Tyson's first tutor.

Hamill recalls that Tyson kept calling himself a "rage-aholic." He was also struck by

Tyson's use of *twilight* to describe his career. This was an appealing honesty, but an appalling lack of confidence.

A great fighter must have a sense of honor, and the vanity of self-love, to get up off the floor and win a fight he is losing. Tyson has never gotten off the floor to win a fight.

And he loathes himself for it. When Tyson couldn't intimidate Holyfield and Buster Douglas, he faltered. When they survived his best punch, he fell apart.

The morning after last week's squalid scrum, I called the prophetic Atlas. "I almost feel sorry for Mike now," he said. "I don't think he wants to fight anymore."

Tyson has become a freak-show act, like Barnum's Tom Thumb. But people—the *Jerry Springer*-WWF crowd—will still pay money to see if he goes nuts again.

That's why the Lewis fight could still happen somewhere, because it will generate millions of dollars from voyeurs lusting for cheap thrills and the rawest tabloid drama.

Electro Boy Gets Recharged

Brooklyn is a *gold mine*," declares helium-voiced club promoter Larry Tee while standing in a studio apartment in the East Village, preparing protégée Melissa Burns for a recording session with her group W.I.T. (Whatever It Takes).

"Have you seen the crowds out there? They're hot, sexy, *fuckable*. My God, Manhattan has the ugliest crowds I've ever seen in my life. It's like now bridge and tunnel goes the other way. Manhattan keeps the trash out of my parties."

Tee's parties—"Mutants" and "Berlinamsburg," a pair of weekend nights at Club Luxx in Williamsburg—are

indeed packed with As Four-wearing fashionistas and mohawk-sporting gay scenesters, all of whom have come to dance to something called "electroclash."

For those on the wrong side of the East River, electroclash, a term Tee helped coin, is a twenty-first-century take on everything eighties and electronic—from the synth-pop of Soft Cell to the electro-funk of Afrika Bambaataa. The movement's most prominent representatives are the outlandish performance artists Fischerspooner.

It's also New York's most buzzed-about musical export this side of the Strokes, the subject of breathless praise from the British music press

("The best thing to happen to New York since punk rock," says *NME*) and even major-label bidding wars in the U.S. "We *are* trying to sign

Fischerspooner," says Tom Sarig, vice-president of A&R at MCA Records. "But others, like BMG, are in the running."

It's no surprise, then, that Tee, 42—who launched "Disco 2000" at the Lime-light with Michael Alig in the early nineties and co-wrote "Supermodel" with RuPaul—has become electroclash's ringmaster.

In addition to his popular Brooklyn parties, which he—



gasp!—plans to expand to Manhattan this year, Tee owns a record label (Mogul Electro), released the first-ever electroclash compilation, and threw the first "Electroclash" festival at nightclubs like Spa, Webster Hall, and Exit. "I lost \$60,000 on the festival!" Tee shrieks. Not for lack of interest, though. "Everyone was on the guest list," he moans. "This year, they'll *all* pay."

Not long ago, Tee was on the other side of the velvet rope, shunned by the nightlife cognoscenti for his connection to the Gaten era. "We'd torture him just for fun," says one club promoter, "like keep him outside even when he was on the list."

Tee admits that he was a mess. "I was a total drug addict," he says, living on dwindling royalties from "Supermodel." He credits Narcotics Anonymous (he's been clean for four years) and the est-like Landmark Forum for his return to clubland superstardom.

Yet even as the hype surrounding electroclash reaches deafening levels (one scenester has posted flyers warning, "Electroclash could be the next grunge!"), Tee seems happy to share the spotlight. The threat of an upcoming electroclash compilation from British club giant Ministry of Sound fails to rile him. "It'll be a lot like my CD," Tee says, "but I don't care. I just want to make New York yummy again."

ETHAN BROWN

Caveat Vendors

If Giuliani made quality of life a do-or-die issue for his successor, Bloomberg has been in nonstop do mode—announcing zero-tolerance policies on everything from squeegee men to prostitution. And now he seems to have scored a victory that eluded even Rudy, by clearing midtown of the once-ubiquitous street vendors who specialize in *faux* cashmere and \$10 "Rolexes."

"We'd never really been able to get rid of them," says Tom Cusick, the president of the Fifth Avenue Association Business Improvement District. "We'd made dents, but they would work in packs of ten or twelve, with look-outs. But right now, this is as good as it's ever been."

Naturally, the NYPD agrees. "Obviously, we're having some success," says Lieutenant Brian Burke, a police spokesman, adding that a much-publicized crackdown on fake NYPD and FDNY merchandise around ground zero helped jump-start the midtown campaign.

But the battle isn't over yet. For years, the city has had a tortured, and often litigious, relationship with peddlers, especially those who sell their own art. "All of the vendors have been under constant harassment by the police," says Robert Lederman, a semi-professional

gadfly who used to paint portraits of "Ghoulani," complete with Hitler mustache. "The cops are citing laws that don't apply," claims Lederman, "and in some cases trumping up arrests as disorderly conduct."

Jack Nesbitt, an artist whose work was recently confiscated in front of MOMA, says Bloomberg is crushing a crucial part of the cityscape. "He's a self-made billionaire," says Nesbitt. "How can he come down on the entrepreneurial spirit of people marketing their art?"

"We'll challenge this latest stuff," vows Lederman, who in August won a federal lawsuit against Giuliani for artists' right to sell their work without a permit.

Lieutenant Burke counters that the police have been targeting only illegal vendors, not outsider artists. "If an

artist is blocking pedestrian traffic, we might say something. But that's not what we're going after."

And over on Fifth Avenue, Cusick is prepared for more fighting. "Let's see what happens when the weather warms up," he says. "We may have reached critical mass, where the vendors have finally decided they can't make money here. Or we may just be in a lull in the never-ending cat-and-mouse game."

SETH MNOOKIN

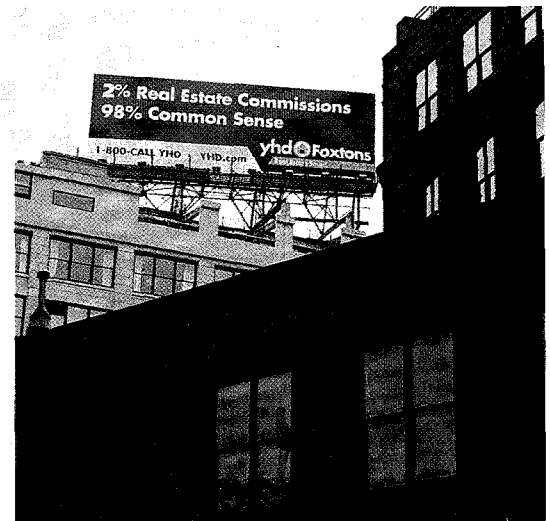


The 2 Percent Solution?

If you're a subway rider, you know that YHD Foxtons is the new Dr. Zizmor. The New Jersey brokerage firm, now trying to get a foothold in New York, has blanketed the transit system with posters, and topped them off with a giant *Times* ad. "When you launch in New York, you'd better do it powerfully," says president and founder Glenn Cohen. And that power has got him somewhere: Every broker in town seems to hate his guts.

YHD's pitch (the name stands for "Your Home Direct") is easy. The usual commission on purchases is 6 percent; YHD charges 2 percent if you show the house yourself, 3 percent if the broker does it. Your fee buys sales and pricing advice, plus a listing on yhd.com that incorporates a virtual walk-through—"I call it the Vanna White Experience," says Cohen. (Sellers who pay a commission of 4.3 percent receive extra services.) Web-only customers are giving up

a lot of hand-holding—no listings in the paper, no open houses, no co-op-board massaging—but for some, that's fine. (The firm recently sold the Jersey home of Giants cornerback Jason Sehorn—at its full-service rate, not on the Web—and he's since become their pitchman.) YHD knows



that a lot of buyers think brokers don't do much. "There are people charging \$30,000," says Cohen. "I'm charging \$8,000, and I can give them a great experience."

Is YHD a contender? Four weeks in, it's too early to tell. A recent search of the Web-site turned up just eleven Manhattan properties, which won't keep Barbara Corcoran up nights. But the potential is clear, which may be why the rest of the business is seething. "They give you a bare-bones service," says Joyce West, director of sales at Charles H. Greenthal. "What gets to me is they say, 'Why spend more? Why waste your money?'" she says. "You show your own apartments, do your own board packages. And if you want more, you pay more." Bellmarc Realty's Neil Binder is even less impressed: "It's a clearinghouse that gets people to put listings on the Internet, presuming that they'll be happy lying dormant on a site that probably gets only the most minimal number of hits," he says. "And no New York broker would ever engage in a co-brokerage with him. I'm not doing any deal for 1 percent." Like so many who've come from Jersey before him, Cohen may have to learn about New York the hard way. JOY ARMSTRONG

Style AMY LAROCCA

A Farewell to Yves

The announcement that this season's haute couture collection would be Yves Saint Laurent's last stirred up many emotions: nostalgia, sadness, and a bit of acquisition mania.

Yves Saint Laurent fans clogged the Concorde last week to watch their beloved take his final bow in Paris—and to take advantage of their last chance to spend \$20,000 on a pantsuit fitted by arguably the century's greatest designer. "I went to the Concorde, but I couldn't get on," said Nan Kempner. Not for lack of space, though. "They didn't have, oh, what is it? To breathe . . . ether?"



Oxygen? "Yes, oxygen. Not enough oxygen. But everyone was on! Patrick McCarthy, Diane von Furstenberg . . . tons of Brazilians, too."

Kempner requested a personal oxygen supply and made the next flight. "Isn't it sad?" said Kempner of Saint Laurent's retirement at 65. "Total boo-hoo. All of my love and comfort blankets for 40 years have been Yves Saint Laurent." She consoled herself with thoughts of her full closets, but was eager to get to Paris and shop for more.

Helen Schifter, a young socialite on everyone's best-dressed list, was lucky to be making her first trip to the couture this season. "From my set, I'm one of the only ones," she explained by phone from her suite at the Ritz. "I'm going to see six shows, and I'm definitely going to go

back to look at everything at 5, Avenue Marceau"—the legendary YSL atelier where all orders are placed. But how to decide?

At the atelier, *les petites mains* were very busy. A couture show typically consists of 50 looks. Saint Laurent's final show, though, included 280 iconic styles from the archives—le smoking, Mondrian shift dresses—and only 20 new ones. But to the delight of the customers, they can order anything they missed the first time around. That Ballet Russe ball gown from 1976? That chic safari jacket from '68? Now's the time.

"Many of the dresses have material that has disappeared," warned one employee who, in the name of couture discretion, declined to give her name. "But if it's possible, we do it. Anything we have done before, we will do." The atelier anticipates that it will receive orders over the next four months. "They'll come tomorrow, they'll come next week. We have asked them all not to come together," she explained. "It would be too much."

Failure Is Hot!

W*Talk*, which saw itself as a great new vehicle of mythmaking, ended up becoming the embodiment of hype deflation. In an age of dashed expectations, Tina Brown is right on pulse.

WHY DOES THE SHUTTERING OF A MAGAZINE that never had much of a following, that couldn't ever define itself, that wasn't particularly talked about, and that by some substantial consensus was expected to fail, attract so much interest?

What an anticlimax.

You could fairly say that *Talk* magazine had been destined to close ever since its second issue was published two and a half years ago. But I think the slow-motion, you-saw-it-coming-from-a-mile-away sense, with everyone playing a part in the debacle (the magazine held two big-buzz, we're-so-cool parties in its final weeks), with the operatic levels of denial and umbrage and soldiering-on, and then the inevitable shuttering anyway, are all part of the attraction.

While *Talk* never managed in its pages to summon the Zeitgeist, or find the tone of the time, or create the heat that its editor, Tina Brown, was famous for creating, it did manage to mirror the real thing that was happening in the culture, which was that every big-deal thing was failing. Indeed, it was just at the time that *Talk* was launching that all of the boom-time expectations that had been raised—the new economy, the new media, the new earnings multiples—began to crumble.

Talk became the perfect expression of dashed expectations. The magazine, which envisioned itself as a great new vehicle of promotion and mythmaking, became the embodiment of hype deflation. On the subject of failure and unrealizable expectations and the undoing of invincibility and celebrity, *Talk* was something like performance art.

Talk failed publicly and unself-consciously (it was not aware enough of what it was doing to be self-conscious) and instructively. It was a detailed primer on how not to publish a magazine.

True, it worked overtime to create the illusion of success. But unlike, say, the Enron corporation, which snookered the stock market and the media (not to men-

tion President Bush), *Talk's* illusion seemed to work mostly on the people working at *Talk* (although *Talk* seemed to have snookered the Clintons—Chelsea even became one of *Talk's* name writers). *Talk* got the trickery backwards. *Talk* worked its magic on the wrong people. It fooled itself.



TALKING TINA: Brown spins her doomed magazine as a noble failure.

For the rest of the interested world, it was an absolutely transparent enterprise. There was the thickness of the first issues and the thinness of ensuing numbers; there was the constant and well-documented turnover of the staff (writers and editors were always rolling their eyes about their *Talk* experience); there were the article miscues (a steady stream of over-the-hill or irrelevant actors and actresses on the cover); there were the damning newsstand sales (it was widely reported that *Talk* was selling only 20 percent of its newsstand dis-

tribution); there was the sniping from Hearst, a partner with Miramax in the *Talk* venture; indeed, there were the disparaging remarks from Miramax chairman Harvey Weinstein himself (likewise, the *Talk* people disparaged Harvey).

And yet, at the same time, there was the apparent belief at *Talk* that this was normal. Tina was always going on about what it takes to get it right. Great magazines require great suffering, she seemed to be saying. She appeared to have convinced herself that *Talk's* dysfunction, and, for that matter, her own dysfunction (her legendary inability to make a decision; her breathless calls to writers and editors in the middle of the night; her amazing out-of-it-ness—"Why don't we profile . . . Barry Diller!"), were somehow the building blocks of success.

In fact, it was not hard to see that one of the key problems of *Talk* was Tina herself. In a logical enterprise and a rational universe, she would have been fired (as a succession of editors acting in her stead were replaced). Except that she was the only reason for the magazine's existence. Who would

have wanted the magazine without her? She was the value proposition. All the goodwill was bound up in her. She was the asset—and she was rapidly depreciating.

There was, vividly, over the past two and a half years, the transformation of Tina Brown from princess of the media-celebrity-market-power culture to one of its dispossessed (at the same time, her husband, Harry Evans, was also sliding down the power ladder). There was even a visual morph, from sexy, glam, high-style power babe to dowdy, bad-hair, no-style lady (she who had raised

superficiality to perhaps its highest expression was suddenly complaining that she was the victim of sexist stereotyping). She began openly, albeit awkwardly, to express her hurt and anger. It was all downward spiral.

SHE SEEMED TO BECOME SOMETHING OTHER than the real Tina. She was a hoax. Or, cruelly (she is right that people were cruel to her), she started to seem like a nut-house version of Tina Brown. She was someone claiming to be Tina—with the other patients and a kindly hospital staff humoring her.

There was a lot of pretend (and bizarre) behavior.

The *Talk* party to celebrate the Golden Globe awards, held the night before she and publisher Ron Galotti told the staff the magazine was closing, was either grand denial, fiduciary irresponsibility (they should have been retrenching months ago—kill the parties!), or pathetic pretense: *We must put on a good face for the stars.*

Over the course of *Talk*'s two years, beginning with her famous Statue of Liberty bash, there were always the parties. Tina as media hostess. Tina as celebrity arbiter. Tina as she was when she had all that Condé Nast money and power behind her. It was Tina pretending to be who she no longer was.

Strangely, trying to imitate successful business magazines that hold conferences where attendees pay thousands of dollars, she inaugurated a series of *Talk* conferences called "Innovators and Navigators" (the first one was held last year in California, the next was scheduled for this spring at West Point). She invited celebrities and opinion-makers and anyone who was anybody—but, neglecting the key element, and no doubt fearing she'd be stood up, she didn't make anybody pay. It was, in other words, just a costly illusion. You have a conference but not a conference business.

There was, finally, no value to Tina's ability to attract celebrities (the *Talk* staff would sometimes desperately argue that this was of great value to Miramax—that the publicity itself was worth it, that *Talk* was a legitimate marketing expense for Miramax and its movies).

Tina has always had a reality-distortion field around her. Things became larger around her, more interesting, more important. But in the end, she was standing alone in that distortion field.

ACTUALLY, SHE WAS NOT QUITE ALONE.

I know lots of people who went to work for her. Up until the end, they were still going to work for her.

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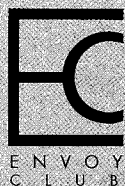
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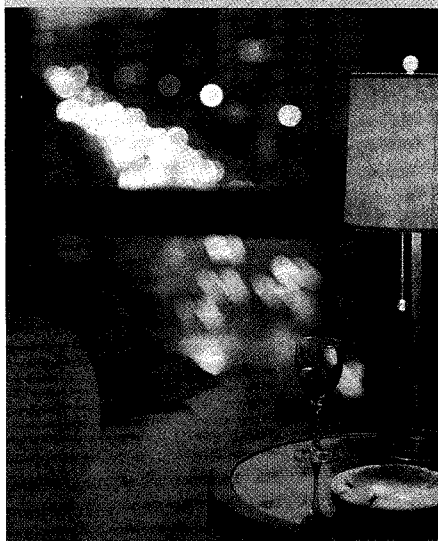
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There is about Tina, and there was about *Talk*, an odd determination—child-like, even: *Let's put out a magazine!*

"There is no possibility that this magazine can survive," I said not long ago to a friend at *Talk*.

"Well, maybe it can," said my friend.

This was something different from a collective misjudgment. It wasn't Enron or the dot-com syndrome. Going to work for *Talk* was, in a way, marching into the Valley of the Damned. Everybody knew what was going on, knew what was going to happen, but did it anyway. (Tina, her people took to saying as a way to explain why they stayed with her, has a lot of vulnerability.)

Possibly its very lack of reality-minded professionalism was attractive. The way its let's-put-out-a-magazine spirit flew in the face of magazine rules and logic and bean-counting was an attractive fantasy.

The magazines have been only the accompaniment, the program notes. The career is the art.

"There is nobody more boring than the undefeated," she told the *New York Times* grandly, though not quite believably, shortly after she had fired her staff. "Any great, long career has at least one flameout in it," she further said to the *Times*, repeating this to Matt Lauer on the *Today* show.

This is my story, she was saying. *It is my drama*. And just in case failure is, well, hot, she's going to grab it for herself. (In case it is not hot, there was the sudden spin that it was the *Talk* book business that really mattered, and that the magazine was just a diversion, and indeed that the book business would, improbably, make up for the \$50 million or so that had been lost on the magazine—they will say virtually anything at *Talk* Miramax.)

"Tina Brown seems to have convinced herself that her magazine's dysfunction, and, for that matter, her own dysfunction, were somehow the building blocks of success."

"But who is this magazine for?" I said recently to another friend there, asking the same question I've been asking for two years.

"It's for hip and intelligent urban sort of people," my friend said eagerly.

"No," I said. "That's not how this works. A magazine has to define a particular and valuable audience and have something close to an exclusive relationship with it. It can't just be for who you want it to be for. That's not the way to put out a magazine. There has to be some method here."

"Well, I think a magazine can be just for hip and intelligent people," my friend said stubbornly and wishfully.

THERE IS, LET US ADMIT, A FRIZZON OF PLEASURE at *Talk*'s demise.

This is partly about the complicated emotions involving Tina (she reached too far, she snubbed too many), and it's partly about accepting reality and just getting on with it, but mostly, I think, it's because we've been so engaged in this story, and it's teased us so relentlessly, that we're all just participating in the dénouement.

It's satisfying. We knew it would happen, and, well, it did.

In some sense, what Tina has always done is involve us in the drama of her own career and aspirations. It has really been about *her* rather than about her magazines.

We are, of course, her co-dependents. Failure is riveting. It may be that we spend so much time and attention promoting and pursuing the successful just to see them fail. Failure is the payoff. All that money she was going to get, all that equity she talked about when she started the magazine (although it was never clear where her equity was coming from), all that brand value she talked about having built. Losing all that is the story—possibly a great one.

It is unlikely, however, that this is the end of the Tina Brown story—although that has crossed my mind.

When last month she began to write a regular column for the *Times* of London (at a rumored \$350,000 per year), I thought: *That's it—the parachute. She and Harry are bailing out and going home*. It felt like the end of magazines and of New York for Tina (indeed, you rise to a certain level in New York and then, invariably, you get taken down).

But by most dramatic conventions—you get something, then it is taken away from you—this is just the second act. You just have to get the failure over with—and get as far away from it as you can.

And then, after a decent interval, you put your finger back in the wind. ■

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Pumping Enron

The Enron scandal isn't half as complicated as the press is making it out to be—in fact, it's one of Wall Street's oldest and most venerable scams.

WELCOME TO ANOTHER "INCOMPREHENSIBLE Washington Scandal," or IWS, as the Washington *Post* "Style" section calls the Enron debacle. The *Post* said the looting of Enron may well be the perfect IWS, especially once it's been reduced to a memorable moniker like Watergate or Whitewater.

But that's ridiculous. Enron is *totally* comprehensible . . . if you just see it as a Houston-based pump-and-dump scheme of a very old-fashioned variety. And don't be surprised if the Securities and Exchange Commission sees it the same way when it comes time to press charges. The SEC *loves* pump-and-dumps—I know, because *twice* they tried to pin one on me!

Go to the SEC's Website, and you can read how "Pump and Dump" is a violation of federal law that, if there is criminal intent, can be referred to the Justice Department for prosecution. Pumping and dumping is defined as knowingly creating or promulgating a series of untrue statements designed to juice a stock to a higher level than it normally would go (the pump) with the intention of selling shares in the ensuing frenzy (the dump). Typically, the pump is not created by insiders, but it can be. And while a pump-and-dump operation can happen anywhere, it usually occurs in a thinly traded, smaller-capitalized stock.

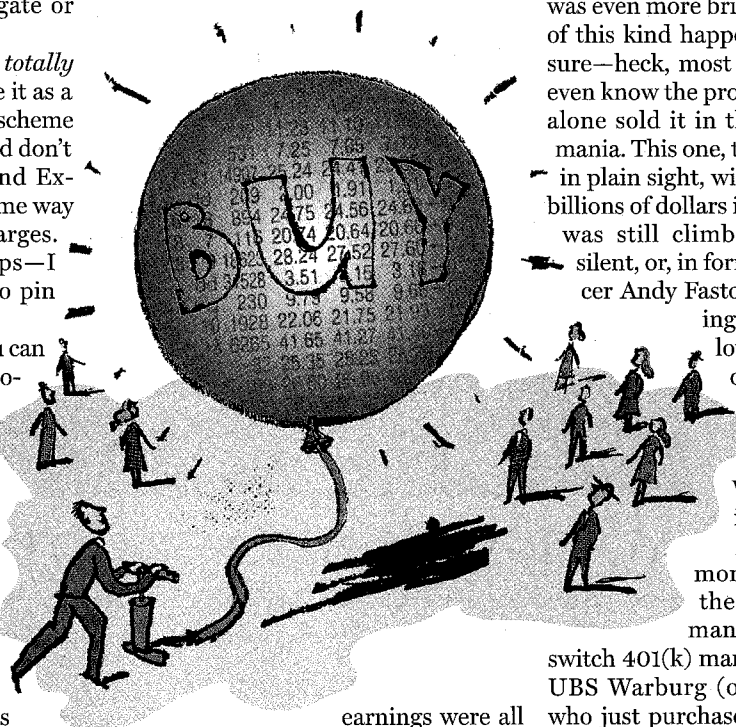
Most pump-and-dump cases that the government brings involve online or shady bucket-shop manipulation. That's where you get some e-mail or see something on a Website saying that a stock's about to go to the moon because of some projection (false) from a broker or promoter. Those who remember *The Sopranos* episode where the gang was pumping and then dumping Wobistics saw a crude form of this kind of scam in action.

In Enron's case, though, the pump-and-dump was much more sophisticated. Without a doubt, it was the best-greased chicanery I've ever come across. Everyone had a hand in it, from the Enron execs, who knew that the estimates and the actual

ation alone was worth billions—it went for nothing in bankruptcy—collectively dismissed the only real asset that generated a return, that fantastic pipeline that got sold to Dynegy.

As great as the pump was, the dump was even more brilliant. Most operations of this kind happen without any disclosure—heck, most of the time, you don't even know the promoter *owned* stock, let alone sold it in the falsehood-induced mania. This one, though, happened right in plain sight, with executives dumping billions of dollars in stock when the stock was still climbing—and then going silent, or, in former chief financial officer Andy Fastow's case, actually buying a little stock at much lower prices, perhaps in order to generate a sympathetic loss while others were losing their shirts. What a cheap defense in retrospect!

Making the dump more elitist and tragic to the small fry was Enron management's decision to switch 401(k) managers from Schwab to UBS Warburg (oh, how ironic—that's who just purchased the trading system) just before all hell was about to break loose in July. That decision locked employees into their Enron pension holdings as the changeover was made. At that point, with the stock still in the fifties, nothing untoward had happened to disturb the pump, though chief executive of-



earnings were all contrived; to the Vinson & Elkins partners, who checked off on the so-called third-party partnerships that hid big losses; to, of course, Arthur Andersen, which shredded the documents that might have detailed the intricacies of the pump-and-dump.

The only question in my mind is whether the research analysts who insisted on bulling this stock endlessly, long after the deceit was clear, were in on the pump. Not deliberately, but because Enron was one of the largest clients on Wall Street, doling out fees in return for strong buys—the quid pro quo came with the territory. These analysts, who to a person thought the trading oper-

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ficer Jeffrey Skilling was on the verge of resigning for "family" reasons. The stock dropped to the forties when he quit, and many people at the company, I believe, would have then and there sold the Enron in their 401(k)—if the plan switch hadn't occurred. Did Enron deliberately switch plans to freeze its employees from selling? Schwab runs a darned good 401(k) administration plan, one that thousands of companies use. Seems more than coincidental that suddenly a switch needed to be made.

Why isn't a possible pump-and-dump prosecution being discussed by journalists and talking heads? First, the government's not going to share its case with the press. That's stupid. Second, unless you are familiar with this kind of scam, you don't know how vigorously the Feds pursue it.

Alas, I wish I were less familiar with it. Twice in the past six years, when I was at my hedge fund, the SEC called me in informally to see if I was pumping and dumping. The first time, I had written an article in *SmartMoney* praising some small-capitalization stocks I owned a ton of—and the little italic box disclosing my ownership stakes was inadvertently dropped by the magazine. A rival magazine editor suggested to the Washington *Post* that I sold the stocks into the run-up—totally untrue, as the Feds discovered—and that triggered the investigation. When there turned out to be no dump, and no money made, *In re Cramer* got tossed out. The second time, the federal government wanted to know if I had pulled off a reverse pump-and-dump, whether I got short, or bet against a stock, and then bashed it on television to profit from my reverse pump. Again, I had never even traded the stock, but the government pursued the inquiry doggedly until I proved that I had made no money from the criticism.

Both times, the zeal of the government investigators made me realize how much they view pump-and-dump schemes as slam-dunk cases, and how happy they are when they think they've got one in their sights. Which is why I am not buying the Incomprehensible Washington Scandal line. This one's plain as day, and if the Washington prosecutors make their case stick, Enron will go into the record books as the greatest pump-and-dump in history. ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions he takes may change at any time. e-mail: jjcletters@thestreet.com

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From George Pataki making nice with Dennis Rivera to Mike Bloomberg communing with Al Sharpton, the top Republicans are acting more like Democrats than the Democrats.

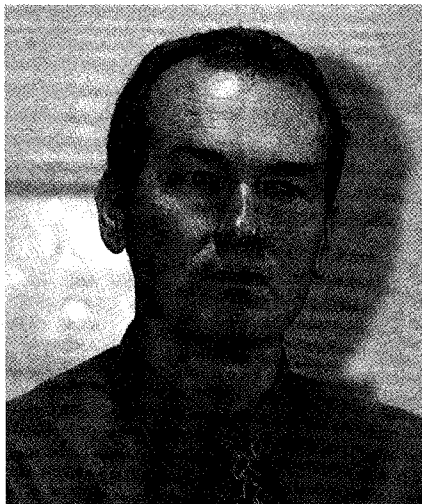
SO LET'S GET ALL THIS STRAIGHT. THE REPUBLICAN governor who used to describe himself as conservative cuts a mammoth health-care-legislation package with union leader Dennis Rivera, who used to describe himself as left-wing (should I tell you the names of the *très gauche* figures he once described to me as his political heroes? Nah; there's no point, since it appears they've changed). The governor's Democratic opponents attack the deal from the right as fiscally irresponsible—one of them, Andrew Cuomo, going so far as to trash it in the company of a man from Change New York, a conservative, no-tax advocacy group that spent years heckling the bejesus out of his father.

Then the same governor unveils a budget that, as the *Post* noted with dour circumspection, raises spending at a rate unequaled even by Mario Cuomo, in a year in which the state is supposedly facing a \$5 billion shortfall. Then the governor joins forces with the Democratic attorney general to argue that Ken Feinberg, the special master in charge of the 9-11 survivors' money, is being too stingy.

More: In a special State Senate election on the East Side in which both parties are investing heavily, we see almost every major union backing the Republican. This includes Rivera's health-care union, even though the Republican in question, Assemblyman John Ravitz, actually voted *against* Rivera's bill!

Then we have the sight of the Republican mayor—however notionally he may lay claim to that adjective—paying a call on Al Sharpton. He is also renouncing Rudy Giuliani and rehabilitating David Dinkins. And finally, since I mentioned the increasingly more-bark-than-bite *Post*, let's note its by-now-regular pillorying of George Pataki and its heavy skepticism with regard to Mike Bloomberg, both appearing while the paper has written one or two nice articles about Hillary.

Just what is happening in this town?



STRANGE BEDFELLOWS: Hospital workers' union leader Dennis Rivera, left, struck a deal with Governor George Pataki.

WELCOME TO POST-PARTISAN NEW YORK. WE have reached this point as a result of three forces that, taken together, have handcuffed the Democrats; unless they grasp the trend and do something about it, they are in trouble.

The first force is Pataki. Everyone has observed by now that he's moved to the left, but no one has put his movement in the proper historical context, which is that he has redefined New York Republicanism to such an extent that he is now well to the left of that old conservative *bête noire*, Nelson Rockefeller. This may seem hard to believe at first blush, but it's true.

Rocky left two chief legacies: the World Trade Center and the drug laws to which the word *draconian* has been affixed virtually since their implementation. No one can seriously dispute that Pataki is to Nelson's left on both questions. Nelson used a public agency (the Port Authority) to build a huge office complex (the Trade Center). But Pataki has said that any new development at the site must be financed privately. On one level, this is a traditional Republican belief in letting the free market

do its thing without government interference. At the same time, though, Pataki is saying that public funds won't be used to prop up commercial real-estate interests. In Pataki's New York, public money will go to public purposes, like rail lines; indeed, the privatization of the WTC was driven by Pataki's view that the Port Authority should get out of the real-estate business; the \$3.2 billion that Larry Silverstein is still paying to the authority is intended to fund transit projects.

As for the drug laws, Pataki hasn't done much yet, but he thundered during his State of the State speech that this will be the year to undo them. Other states, some with GOP governors, are cutting prison budgets and releasing inmates in the name of savings. If they can do that, Pataki can do this.

The second and third forces shaping the new, post-partisan New York are related: The Democrats' self-immolation in last year's mayoral election and the rise of Mike Bloomberg. In the former case, the Democrats painted themselves into a racial corner in which even the quite liberal Mark Green was judged impure. There's a

lot of passion in that corner and tons of media attention around the race issue for those who scream the loudest. But one thing that is *not* in that corner, as the election showed, is 51 percent of the vote.

For all the hoo-ha last year over black and Latino defections, that is not the Democratic problem. The systemic Democratic problem in New York is the moderate Jewish vote. No Democratic mayoral candidate since Ed Koch has won more than half the Jewish vote. If the party keeps moving in that direction—if, in other words, it responds to Pataki's leftward drift by moving still further left itself—it will face many more depressing election nights.

And with Bloomberg, we see the advantages for the GOP of having a Republican who is actually a Democrat. The president is coming to the mayor's townhouse for a fund-raiser; at the same time, he can get away with going to see Sharpton and hear nary a word of criticism from the right (prediction: Bloomberg's acknowledging Sharpton will have the effect of neutralizing him; Rudy's intransigence only made Sharpton a hero to his constituency). Republicans are so tickled to control Gracie Mansion that they'll allow Bloomberg to do anything short of socializing the pension system.

WHERE DOES THIS LEAVE DEMOCRATS? A defeat of Pataki is unlikely, though it's still early. What they *can* do, though, is take back Gracie Mansion in 2005.

By which I don't mean they should try to beat Mike Bloomberg. I mean they should embrace him. Okay, I'm getting a little ahead of myself. Bloomberg hasn't really done anything substantive yet, and is gliding along largely on the basis of bipartisan goodwill (everyone wants to see him lead the city's turnaround). But let's assume, come late 2004, that Bloomberg is succeeding, governing from the center-left vantage point he's staked out, and polling well. Under such circumstances, who, I have asked a few Democratic elected officials and operatives, should be the Democratic mayoral nominee?

I thought this was my brilliant idea alone, but everyone I asked said Bloomberg without skipping a beat. No Democrat can say this publicly right now, of course, but lots of people are apparently thinking it. The scenario is fairly straightforward. Persuade him to re-enroll, promise him the backing of major party officials and organizations, and give him the right to choose the next state chairman. Whatever. And the Republicans will have no one to run against him.

Unless Rudy is riled up enough by then to do it. Then we'll be back to partisanship. ■

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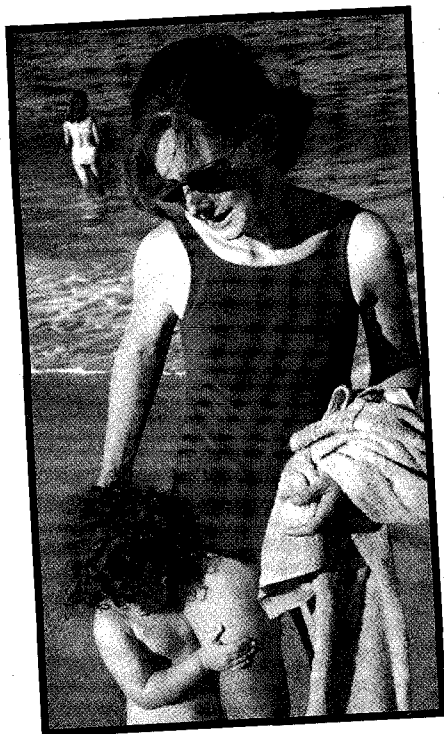
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Christa Worthington left the glitz of the Manhattan fashion and journalism worlds for the simpler life of a single mother on Cape Cod. But when she was murdered, she left behind a beautiful 2½-year-old daughter, a long list of potential suspects, and the realization that her life wasn't so simple after all. **By Vanessa Grigoriadis**

THE SINGLE-MOM MURDER

"Is this New York?"

It was a question that Ava had asked her mother every time they passed through another town on I-95 on the drive from Cape Cod to Manhattan. It was a long haul, one that Christa Worthington, a 46-year-old freelance journalist, single mother, and resident of New York on and off for twenty years, had rarely done in the few years since she had made the difficult choice to leave the city. But at 2½, Ava seemed capable of making the trip without a total meltdown, and Worthington had wanted to get out of the drear of the wintertime Cape, so they'd packed toys and snacks into her Honda Civic and hit the road. Plus, Worthington had been invited to a Christmas party thrown by New York *Times* theater critic Ben Brantley, her close friend and former colleague, later in the week. It seemed like the perfect excuse.

"Is this New York?"

When they reached Manhattan, it was a great homecoming. Worthington's friends were in town for the holidays, and Brantley's party, a big, boozy gathering at an East Village theater, was like the old gang from fashion magazines like *W* and *Elle*. Everyone remarked at how terrific she looked: Though it had meant lots of nights working out to calisthenics tapes in her living room and going to Weight Watchers meetings in nearby Provincetown through the fall, Worthington had finally lost the twenty-odd pounds she'd put on during pregnancy—she

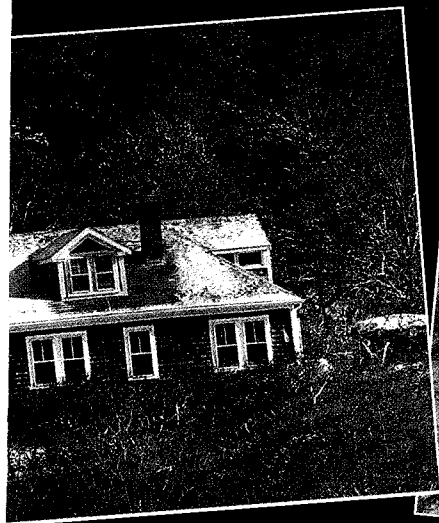
called it her "mother pudge." And Woody Allen and Soon Yi were at the party—that alone was worth the trip.

Three weeks later, on January 6, Worthington's friends received shocking news: Back at her cottage in Truro, a "down-cape" town just ten minutes away from the curling sand-and-shrub end of Cape Cod, Worthington had been savagely beaten and stabbed in the chest. She'd bled to death on her kitchen floor. She was there more than 24 hours before she was found. Ava had been with her.

Detectives found Ava's bloody handprints all over the house—on a Disney videotape Ava had tried to stick into the VCR, on her own sippy cup (from which she had apparently tried to feed her mother), on a box of Cheerios she'd managed to pull from the counter. She needed her diaper changed, badly; she'd explained to the man who found her that "Mommy fell down." A precociously talkative child, Ava was nevertheless still nursing, though she had promised her mother over and over that she would stop. On that terrible night, she'd pulled aside the V of Worthington's nightgown.

For Christa Worthington, Ava was the latest, happiest chapter in what had sometimes been a turbulent life. Told for years by doctors that she would not be able to have a child, she had conceived at 43. From the outside, her life could seem idyllic. Her family had deep roots in Truro—





MOM, INTERRUPTED: Inset top left, Worthington with daughter Ava at Ballston Beach in Truro in August. This page, Worthington in her New York apartment, 1997. Inset left, Worthington's house on the hill off Depot Road in Truro. Inset right, police tape blocking Worthington's driveway.

around the corner from her house, there's a road called Worthington Way—and the first EMT on the scene was a cousin. Part of a clique of relocated parents who were struggling to bring up sophisticated kids in a rural environment, Worthington played French cartoons so Ava could pick up some of the language, and even sent her to a playgroup with a Spanish-speaking nanny in hopes that she might become trilingual. Ava had a real memory for songs, and Worthington had started to play classical music around the house to help develop her ear.

But in the days following Christa's death, it became apparent that the drama and complications that often characterized Christa Worthington's life had by no means ended with Ava's birth. "Everyone always thought Christa played the victim," laments a friend, "and now it turns out that she wasn't exaggerating at all." In no time, police assembled a roster of possible suspects out of Agatha Christie—the married ex-lover; a local "shellfish constable," who was Ava's father; the aristocratic father with a 29-year-old heroin-addict girlfriend; an old boyfriend with an angry streak, known to her friends simply as "the magician"; and the neighbor and former boyfriend with a rare brain condition who found her body—he told police he was "returning a flashlight."

Worthington had complained to friends in the weeks before she died that she was a "pariah" in her family and among other townspeople up in Truro. She was angry at her father. She'd talked about moving back to the city, restarting her career, getting back in the game. It might have been safer.

OUTSIDE THE CLAPBOARD FUNERAL home in Worthington's hometown of Hingham, Massachusetts, a hard-bitten female cop dispatched by Christopher "Tippy" Worthington, Christa's father, was trying to keep order over the scrum of media: video teams from CNN and Fox News, *People* photographers brandishing telephoto lenses, large delegations from the Boston papers.

"I told yaa before," the cop kept shouting, "not one foot of yaas on the property."

Inside, the scene was far more sedate; continually arriving Worthingtons bent by Christa's flower-laden casket and tried not to weep while viewing the cardboard collages of snapshots Worthington's cousins had assembled. There were 60 or so photos: Christa leaning back on a veranda overlooking the Italian seashore, Christa with three friends in HAPPY BIRTHDAY tiaras, Christa pensive on the windswept Vineyard ferry. "She looks just like Greta Garbo," sighed one of Worthington's aunts, gazing at a black-and-white shot of her niece in Paris.

Tippy himself remained backed into one corner of the home for nearly the entire four hours of visitation, looking as though he wished he could disappear into the garish floral wallpaper. Soft-spoken and rail-thin from riding his mountain bike nearly every day, Tippy was offered condolences by a continual round of family and friends, but he didn't seem to have much to do with the wake's main attraction, Ava.

Parading about in a green velvet dress topped by a Peter Pan collar, Ava smiled a wide Worthington smile as she navigated the crowd. Ava is now living with Cliff and Amyra Chase, the Cohasset couple designated as her guardians in Worthington's will, which bequeaths \$700,000 to the child.

"Yesterday," clucked one of her old baby-sitters, watching her, "Ava went into the corner of the room and said six times, loud and clear, 'Get out of my house, I'm not afraid of you.' Six times she said it."

Ava was there because a child psychologist had advised relatives it was in her future best interest. She held court in a circle of adults—"no more monkeys jumping on the bed!"—until one of her teenage cousins scooped her up and took her to see the collages.

They stopped first in front of a photo of Worthington in her mother's old studio—Gloria Worthington painted until her death, from cancer, three years ago.

"Where's Ava?" asked Ava.

"I don't know, honey," said the cousin, hiking her up on her hip. "Maybe you weren't born yet."

The next photo was of Ava. It was a summer day on the beach and she was squinting up into the camera, knee-deep in the water, alone.

Ava extended a chubby finger at it. "Where's Mommy?" she asked.

EVEN AT 46, WORTHINGTON HAD THE LINEaments of an appealing girlishness, with pillowy lips, perpetually pink cheeks, and bright, frank eyes. The part of her personality she showed most people was reserved and maybe even a bit shy. "Christa had the innocence of a girl from a small town who thought the world was just such a sweet place," says Knight Landesman, publisher of *Artforum*. "But she was far too sophisticated for that, so you knew it had to be slightly *fauve*."

Christa was like that, layered. "She was such an odd combination of personality

traits," says a friend. "She never drank and had long ago quit smoking, wasn't a party girl at all, and was so protective of her daughter you almost wanted to tell her to back off. Yet she would do things to hurt herself. She could really fly to the flame."

If there was one aspect of Worthington's character that commanded the respect of her peers and in which she herself took the most pride, it was that she was brave enough to take the road less traveled.



By moving to Truro, Worthington chose solidity, family, and rootedness over the glitz and excitement of Manhattan. In addition to tracing her roots to the one of the most prominent old families in the Hamptons, the Halseys, Christa Halsey Worthington was granddaughter to perhaps the most respected couple in Truro history: John Worthington and his wife, Elizabeth "Tiny" Worthington, so named because she stood nearly six feet and wore a size 10 combat shoe when driving ambulances in World War I, are credited with saving the area from the ravages of the Depression. John employed the male half of the town at his fish-processing plant, and Tiny the female at her fishnet-making business; in fact, she invented the fashion of fishnet.

"Christa was very connected to Truro," says a friend. "In a good—and bad—way."

Though Worthington cultivated a deep connection with the stark beachscape—"However fancy the Hamptons become, there is still God in this country, a Puritan God of straight and narrow instincts who demands a degree of awe," she wrote in *Hamptons Country* magazine in 1998—there was much about Truro that upset her. She had long had a difficult relation-



FISHING FOR LOVE: Left top, Ava's father, Truro fisherman Tony Jackett, in 1996. Left bottom, Worthington's ex-lover, Tim Arnold. Above, Worthington with Ava at a 1999 ceremony in North Truro honoring her grandparents, John and Elizabeth Ada "Tiny" Worthington.

ship with Toppy, a former Massachusetts assistant D.A., who later practiced private law. He, in turn, had problems with the rest of the family, a land-poor clan that lived in Worthington ancestral homes in Truro. There were arguments about whose land was whose; most recently, Worthington felt slighted by an aunt in Florida who sold two parcels she believed to be half hers. In a drastic move, Worthington had even hired a private investigator to look into the situation.

There were other issues, less financial in nature. Toppy had a girlfriend. He was 72. She was 29. Toppy said he was in love, but let it slip at some point that the woman had been in jail. Worthington hit the roof. She told friends she thought her dad had been "hypnotized."

"Toppy's girlfriend was Christa's obsession of the moment," says a friend. "We

told her to forget it: Write a book. Go to Paris. Do anything but sit in Truro and bite your nails over this woman."

She'd moved to Truro to live a simpler life, but from the beginning, Christa being Christa, there was plenty of drama. The first year, she lived in Tiny's unheated, two-room cottage on Truro's town harbor—which the family called "Tiny's hut." She met a guy, Tony Jackett, a married commercial fisherman who now holds the job of local "shellfish constable"—people sometimes joke that he has the last job in the fishing business on the famously over-fished Cape these days. Back then, Jackett had been fishing for flounder every day on his 45-foot dragger, *Josephine*, which he anchored in Provincetown. But he'd taken refuge in Truro's Pamet Harbor during a storm and *Jo* had sunk. He'd raised her, but it was going to take

ing, where she landed a job as *Women's Wear Daily's* accessories editor—"getting showered with invitations to the best parties and, of course, free fancy sunglasses," recalls a friend. "She was doing a lot better than the rest of us from Vassar at that time," says *Brides* managing editor Sally Kilbridge, who remembers brown-bagging with Worthington at the World Trade Center fountain during their pre-magazine days. "I could tell she was proud of herself, and we all thought it was incredibly cool—and were incredibly jealous."

In 1983, Worthington made her friends more jealous when she was sent to Paris by Fairchild at the age of 26. "Working at the Paris *W* bureau was a kind of baptism by fire, a sort of graduate school for fashion," says Kate Betts, former editor of *Harper's Bazaar*. "In writing, you learn by mimick-

"Ava went into the corner of the room and said six times, loud and clear, 'Get out of my house, I'm not afraid of you.'"

some time to get her back into fighting shape, so the harbormaster had helped him out with part-time work.

Jackett and Worthington began a torrid two-summer-long affair. She told him she was unable to have a child. They didn't use protection. She got pregnant. She informed him that she was definitely having the baby, but he didn't need to be part of the family unit.

"Let's put it this way: Christa had me by the nuts," Jackett says in his thick Massachusetts accent. He pantomimes grabbing something the size of a nectarine. "But she didn't squeeze hard."

AS DRAMATIC AS WORTHINGTON'S personal life could be, she was realistic about her career, which had started off promising but turned sour. "Christa would have laughed at the headline about her death in the *Times*: A MURDER IN CAPE COD JOLTS THE FASHION WORLD," says a friend. "She had no illusions that the fashion world would be jolted by anything she did at this point." Adds her best friend, Melik Kaylan: "She was . . . disgusted over the feral New York media scene and its interest in trashy culture and celebrity and so on. She was trying to point her life in a more serious intellectual direction in a personal and professional way."

After graduating from Vassar in 1977, Worthington worked briefly as a paralegal before rising through the magazine ranks at *Cosmopolitan* and then Fairchild Publish-

ing others, and even before I met Christa I knew her byline. She was the perfect Joan Buck-style writer that I tried to emulate."

Worthington interviewed legends like Yves Saint Laurent and Thierry Mugler and went to her share of polo matches and grand balls, though she felt the glamour factor was overrated. She was once assigned to a party given by Baroness Helene de Rothschild for the engagement of her son to a Belgian princess; Worthington wasn't allowed into the party itself—only the *W* photographer was invited—but was summoned to the baroness's home afterward for photo captions. She described it to a friend who wrote a profile of her for the *Cape Cod Times*: "There she is, in bed with lace-embroidered pillows around her tapestry-draped bed overlooking the Seine with her dachshund at her feet and a pink ribbon in her hair matching her pink-and-white nightie. It's 3 in the afternoon and she's still in bed; and she works very, very hard at giving me the right names, and she's eating champagne truffles. . . ."

"Christa had this great, wry bemusement about that whole world, a kind of 'Isn't it odd that all these people find fashion and money so important?'" says author and friend Jay Mulvaney, who visited her often at her tiny "but fabulous" apartment on the Left Bank and remembers, not without some glee, that she had a discount at Chanel. "But she wasn't taken in by that world—she had that Waspy disconnect: She was already *there*, so she didn't understand why people had to try so hard."

"When it comes down to it, I know that none of this matters," Worthington remarked in the Cape Cod *Times* interview. "[The] Yankee no-nonsense approach to life is in my blood. The idea of fashion to most Bostonians is very silly, and they're

this is her second job; she's also a night police officer. "Tim Arnold. Questioned him myself that night. He didn't do it. Don't know who did it. Don't have an effing clue."

Arnold is the guy who found Worthington—the one with the unusual brain prob-

most about Christa—about her relationship with her daughter."

In recent months, Arnold says, he'd visit Worthington with the sole purpose of seeing Ava. And Worthington? "She was very . . . complicated," Arnold says. "We had lots of quarrels, just low-level quarrels. She could be very caustic, and her comments had a destructive quality to them. Angry. I used to chide her for being a Dorothy Parker wannabe. She'd just laugh."

He sips the coffee. "You know, I just saw Ava yesterday," he says. "And when I left,

"She could be very caustic. Angry. I used to chide her for being a Dorothy Parker wannabe. She'd just laugh."

quick to assess what is silly and what is important, especially in my family."

In 1988, Worthington, who by that point had worked her way up to the prominent position of *W*'s acting bureau chief, was passed over for the job in favor of Dennis Thim, a promotions executive at Fairchild's now-defunct men's magazine *M*. "Christa was devastated, but that was just the way it was at *W*," says a colleague. "It's always been a boys' club." Counters Fairchild chairman and editorial director Patrick McCarthy: "Christa didn't like being bureau chief—there were too many administrative duties. She just didn't want anyone else to be bureau chief." Though it's unclear exactly how Worthington came to leave the company, it is part of Fairchild lore that she was fired by John Fairchild most unceremoniously: In the elevator on the way to lunch with Worthington and Thim, Fairchild simply remarked, "Christa, you know Dennis, right? He's replacing you."

JANUARY IN TRURO HOLDS A SPECIAL kind of cold. There's nothing to stop the wind blowing off the ocean, and the memory of summer somehow sharpens the chill.

The population, 20,000 in August, shrinks to less than 1,600, and with that the taffy shops close down and restaurants with names like Terra Luna cover their windows with plywood. At the local deli, the only customers are handymen renovating summer cottages for their seasonal owners, which gives the blonde behind the counter more time to read. Today she's immersed in Leo Damore's *In His Garden*, a chronicle of the last murder to occur in Truro, back in 1968, when carpenter Tony "Chop Chop" Costa killed four young vacationing women and buried their dismembered remains in graves only three feet deep, in a patch of the Truro woods where he used to grow marijuana. The graves were found less than a mile from Worthington's house.

"I'm reading this so I can understand the way people are acting now," says the blonde, closing the book. "The fear. The panic. It's effing nuts." She speaks in a staccato because

lem, cavernous malformation (the blood vessels in his brain are abnormally enlarged). A children's-book illustrator, he lived right behind Worthington for a year without meeting her before one of Ava's nannies set them up on a date, which basically meant that he joined Worthington and Ava on their daily walk. He lived at her house for four months; after a breakup, he moved back home, or, rather, into the home of his aging father, who has just sat down to the newspaper and some breakfast. The newspaper with an article about his son as a possible murder suspect.

A mug of coffee in his hand, Arnold slowly makes his way over to join his father at the kitchen table. He is a big man, but his tiny voice makes him smaller. He keeps pushing his horn-rimmed glasses up and down the bridge of his nose, but they don't seem to serve much purpose: Since an operation in the early summer on his brain stem, Arnold has had double vision, and he keeps his left eye closed for long periods—the effect is slightly spooky.

Arnold has said that he cannot speak about the night that he found Christa on the advice of his lawyer, who would probably rather that we didn't get into the intricacies of why he drove over to her house to return the flashlight when she lives so close by, and why he didn't have a flashlight himself on the Cape in the winter-time, and in any case he doesn't want to relive the experience of telling his father (who had driven over with him) that he thought Christa was "d-e-a-d" so as not to upset Ava, and then walking back through the woods to call 911 from his phone since he couldn't find Worthington's. So I ask him about his relationship with Christa.

"I think Ava's presence had a lot to do with it, in retrospect," says Arnold. "Ava is beautiful. She's so sensitive. She can be very sensitive to what people's agenda is, for good or ill. She can get easily hurt." His eye flicks open. "That's what I can tell you



DADDY'S GIRL: Above, Elizabeth Porter and Christopher Worthington leaving the emergency room at Boston Medical Center, January 18; right top, Porter after her arrest; right bottom, the resident marquee on the Ritz Manor apartments, Porter's rooming house on run-down Cottage Street in Quincy, Massachusetts, paid for by Christa's father.

she really didn't want me to go. It was heartbreaking."

I suggest that maybe he should be the one who takes care of her now.

Arnold's eye snaps closed, and he rubs it with a knuckle. "Well," he says finally, "I can't make that argument to anybody."

SHELL-SHOCKED AFTER LOSING OUT ON ONE of the best jobs in Paris, Worthington decided to follow her British "painter-slash-librarian" boyfriend to London, where she began to freelance in earnest. Some of her writing seems phoned in—"The world's top fashion designers make fantastic

clothes; for most of us, reality bites painfully at the cash register”—but the majority of it is well researched and vibrant. Worthington turned her passion for antiques and flea markets into a new specialty, writing on such topics as antique snuffboxes, modern book collectors, and refurbished ship's compasses.

Then there was another typical “Christa drama,” as one friend describes it: In the summer of 1989, a Con Edison steam pipe blew up outside the apartment she owned on Gramercy Park and was renting out to one of her editors, Deborah Kirk: It killed two workers and a building resident, in-

writer outside the fashion world, and even there she was seen as someone who was talented but out of the game. Most of her income came from a commission to write copy for three “Chic Simple” books—on scarves, accessories, and clothes. “Flirtatious or functional, gloves are the hats of the hand,” she wrote in the accessories guide’s hand-wear chapter. “They dramatize instantly: they can’t help it. They’re all about movement, so they tend to provoke. The dropped glove is a mating cry; the gauntlet, the call to combat.”

Not particularly challenged by writing these haiku, Worthington began an obsessive romance with a quiet, moody, yet handsome guy whom friends remember only as “the magician.” Their stormy relationship was par for the course. “There was always this or that drama with this or that guy, and they seemed to reach the soap-opera stage very quickly,” says friend and television producer Billy Kimball. “Christa liked to see herself as the heroine of her own nineteenth-century novel.”

Worthington herself wrote on the topic. “Pain addicts are perhaps the real fans of *Wuthering Heights*, preferring the fix of unrequited love. For it is about a love that prefers the

bell jar of bliss, the cocoon of torment to the inglorious reality of ‘he’s just a guy with a mother problem.’”

“The magician” was in fact a magician, who did the occasional children’s party and nightclub gig, but mostly he hung out at a Third Avenue dive near Worthington’s house, where he would “do his card-floating-in-the-air-level tricks and then sucker people into buying him beers,” according to

the bar’s owner. “Problem was that when he was done, watches and wallets would sometimes be missing.” The magician lived with Worthington in her studio apartment for a while, though friends say she eventually got sick of his unpredictability and temper tantrums. When she called it quits, friends say, he smashed in her front door. She talked about getting a restraining order.

AMONG THE LOCALS IN THE OUTER Cape, Tony Jackett is a legend. Born and bred in Provincetown, the grandson of a Portuguese harpooner, the 51-year-old Jackett has the looks of an aging George Clooney and the sex appeal to go with them. A fixture at selectmen meetings and

weekly art openings, he’s fished with Sebastian Junger and is a main character in Peter Manso’s upcoming book *P-Town: Art, Sex, and Money on the Outer Cape*. With a wife described as having “the best heart on the Cape,” and four grown kids who’ve always been the most popular in town, Jackett is the local good old boy, everyone’s best friend. But he had a secret.

“There I am working a second job cleaning cottages so we can pay the car insurance,” says his wife, Susan, an upbeat blonde with luminous blue eyes behind long bangs. “I’m pressing his shirts before he goes up to Pamet, and little do I know what he’s doing when he gets there.”

It’s the week after Worthington was murdered, and the couple are sipping tea at the kitchen counter of their Sunshine home in the less affluent corner of Truro. Every bit of wall space is covered with family photos and oil portraits of their kids when they were young; their Persians, Fang and Emerson, nap at their feet, and three candles burn near the stove. “One is for my Native American adopted son, who died of AIDS,” explains Susan. “Another is for my mother, who also passed away. And this one—this one is for Christa.”

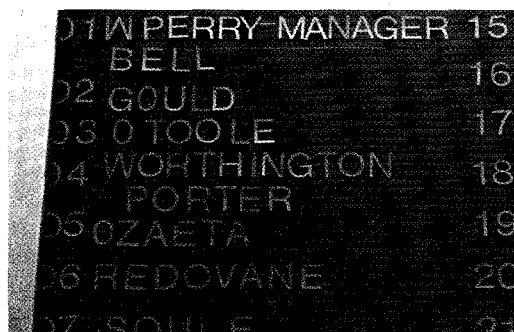
Unlike Worthington’s family, who have refused to speak to any member of the press—before banging down the phone, one aunt informed me that they were “united in their quest for privacy”—the Jacketts were initially open after Worthington’s death, though their lawyer later turned off the spigot. Part of it was because they’re trying to win custody of Ava and seem to think that the media might help them do so, although all the tabloids have done is point out the discrepancy between Jackett’s shellfish-constable salary and Ava’s substantial inheritance, and part of it was because they’ve been through therapy over Jackett’s affair with Christa—a lot of therapy.

“I never wanted to be a fisherman,” explains Jackett, who has a tough, deliberate way of moving and speaking that’s bit De Niro-esque. “My dad was a fisherman. I hated fishing! But Susan got pregnant when I was 22: I was fucked. I think I felt like my life had passed me by. I think that’s why I had this affair.”

“You think,” sighs Susan, “after 30 years, you know a person. But I guess we had just drifted in separate directions.”

“I was having a midlife crisis,” protests Jackett.

Possibly as a result of all this therapy, the Jacketts were able to forge a relationship with Worthington, who had asked Jackett to tell his wife about Ava by the time Ava turned 2—she wanted to be ready with an answer when Ava asked who her dad was. “I guess in Europe or somewhere, that kind of



jured 24 others, and seriously damaged her apartment. Soon Worthington became involved in a suit against Con Ed; when things fizzled out with her man in London, she decided to go back to New York and deal with the legal hassle there. She was surprised at how happy she was to be back in the city, and once she was allowed to move back into the apartment, she made it a real home, decorating it with her mix of funky tapestries and flea-market knickknacks as well as a huge antique mirror that she had shipped over from Paris—“the only thing of any value Christa ever owned,” says a friend.

While Worthington did get steady work at *Elle* and later *Elle Décor* during the tenure of friend and confidante Marian McEvoy, she found it hard to establish herself as a

request would be normal," says Jackett. "For me, it took some getting used to. But somehow my wife, an amazing woman, was able to transcend the emotions of hurt and betrayal, and take her feelings in a direction of focusing on the child." He says this often, like a mantra: "The child is innocent."

Worthington asked Jackett to put Ava on his health insurance, and he complied; Jackett, at the urging of his very understanding daughter, asked Worthington over for tortillas and baby-sat once in a while when she ran errands. Worthington had given the Jacketts a car seat so they could take Ava to their home in their car. Ava was supposed to come over for a visit the day Worthington was murdered, but at the last minute, Worthington heard about a play group that had invited over a music teacher to tutor the kids, so she asked to reschedule. "Yeah," says Jackett, smirking a little, "Christa was always trying to introduce Ava to cult-cha."

"Well, we were disappointed, because we wanted to see the baby," says Susan, and then, much more emotionally: "Honestly, we were becoming friends! Christa just loved that child so much, it was infectious." The Jacketts insist they are ready for the challenge of raising this citified woman's daughter: First, of course, they have to break the news to Ava that Jackett is her father. Worthington never had the chance.

IN THE LAST YEAR OF HER LIFE, WORthington added another complaint to her long list of woes: money. Though she cared little about what money could buy her, she became obsessed with the freedom it would afford both her and Ava in the future. How was she supposed to write fiction, she complained to friends, if she always had to worry about the next paycheck? "It wasn't that Christa felt that the world owed her a living," says friend Steve Radlauer, "but she did feel that there was enough money around with her name on it that she didn't need to struggle with stupid articles that she didn't want to write."

Though Worthington reportedly received \$1,700 from her trust each month, the big money was still controlled by Toppo (Worthington had no siblings, so presumably it was all to pass onto her upon his death). She didn't quite know how much there was there, but she did know that he had cash on hand: After her mother died, he'd sold their waterfront Hingham home and moved into a small two-bedroom near a busy intersection in Weymouth—the difference between the two properties was almost half a million. "I don't know if it was because Christa felt her dad didn't pay enough attention to Ava," says a friend, "or

because she had some lingering anger at him for withholding love from her when she was a child, but all I can say is that she became consumed with figuring out what he was doing with that money."

After much browbeating by Worthington, Toppo finally confessed that some of the money was going to pay for an apartment he had rented for his girlfriend in a Boston suburb, Quincy, and to pay her "medical bills," he explained cryptically. As it turns out, Elizabeth Porter is a heroin addict with arrests dating back to 1992. A beat-up Brunette with her curly hair dyed red, she has at times been a prostitute—and oddly enough, she was involved in another high-profile murder case last year, as she once "escorted" Dr. Dirk Greineder, the Boston allergist convicted of murdering his



CHRISTA'S CHOICE: This picture accompanied a 1997 *Harper's Bazaar* essay she wrote about being a single mother.

wife. She's also HIV-positive.

This was too much. On Worthington's recent trip to New York, for Brantley's party, Worthington said that she was looking into having Toppo declared legally incompetent, effectively putting herself in charge of his finances. "Porter," says a friend of Christa's, "was about to get her oil well unhooked."

THE STORY HAS MOVED QUICKLY SINCE WORthington died: That week, Porter was hauled into the police station for a lie-detector test, along with Ed Hall, the man who lived with her in the apartment where Toppo paid the bills. Hall passed; Porter's results were reportedly inconclusive—possibly affected by heroin. Two mornings later, Porter and Hall were arrested on a stoop in nearby Roxbury while shooting up, and the Quincy landlord took advantage of this arrest to evict them. Hall remains in custody, perhaps because he's unable to come up with the \$500 bail; Porter was last seen at a Boston emergency room

with Toppo. He had taken her in because he was afraid she had pneumonia.

Toppo is also being asked to take a lie-detector test. And there is no indication that the police have stopped entertaining alternative scenarios: Late last week, they were working the phones again, asking Worthington's New York friends to "rack their brains" about anyone who might've wanted to do such a horrific thing to their friend. "We're working around the clock, and we're optimistic—this is in no way a cold case," says Jim Plath, the supervising detective on the case at the Yarmouth state-police barracks. "But this is a tough one. It's a really, really tough one."

They're not talking about what Ava might have seen.

THE YELLOW POLICE TAPE AT THE END of Christa Worthington's driveway is garlanded with bouquets. Candles in glass jars, left by well-wishers in the days following Christa's death, are still stuck in the muddy dirt.

The yard is a chaotic jumble of stoves and refrigerators, wheelbarrows, and baby carriages—they're toys. Inside the gray-shingled bungalow, every available surface is covered with toys or boxes of cereal or pastel pacifiers; children's books are stacked on each step of the main stairway, a stairway whose banister is covered over with fishnet, perhaps one use of the material Tiny Worthington never considered. Even the Christmas tree is still up. This was Ava's place, the world Christa made for Ava.

A few days before Christmas, Worthington went to a dinner at a friend's in the Village. The adults chatted as Ava frolicked. Christa's friend Terry Reed remembers Christa stopping in mid-sentence. "I can't stand it, she's too adorable," Worthington said. "I was supposed to wait for Christmas, but I can't." She brought out a shopping bag and presented Ava with her present, a pink tulle tutu, in which Ava continued her happy dance. "Isn't she amazing?" said Christa. In her life, Ava was the one relationship that stayed perfect.

Susan Jackett, the woman who may well end up acting as mother to Ava, couldn't be more different from Christa. "Since my mom died," she said, sitting in her kitchen, "I've been on this spiritual path, reading books about life after life, and I think that Christa's spirit didn't leave the house till the police got there: I think she just stayed there that night, to look over her baby. She just *hovered*."

For Ava, no doubt, she'll hover for a lifetime. ■

Additional reporting by Rebecca Gobur, Luisa Ehrlich, and Jada Yuan.

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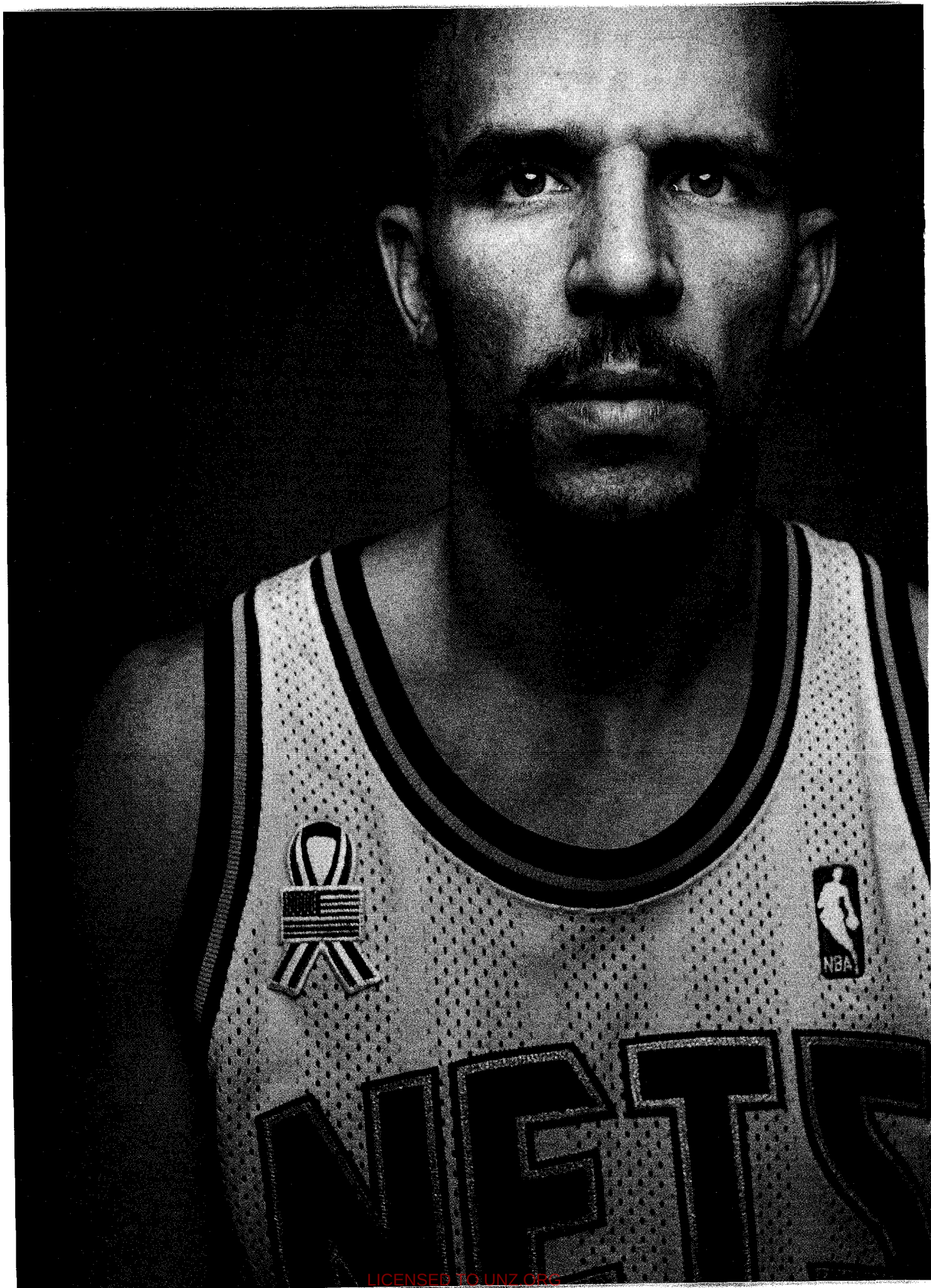


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Comeback Kidd

Last January, Jason Kidd was in Arizona facing domestic-abuse charges. Today, the new star of the New Jersey Nets is the best-loved player on either bank of the Hudson. What a difference a year makes.

By Greg Donaldson

IT'S SIX O'CLOCK AT THE PORT AUTHORITY BUS TERMINAL, AND A THRONG OF Michael Jordan faithful is lined up to make a pilgrimage to the Meadowlands, where the Washington Wizards will take on the New York Nets. Scattered amid the crowd is a contingent of guilty Knicks fans sneaking across the river for reasons of their own. "I gave up my Knick season tickets," confesses Stefan Kaliscuk, 29. "I'm going to see Jason Kidd, the purest point guard in the world." • A point guard's job is to distribute the ball, keeping his teammates involved in the offense and shooting as a last resort. But in the era of athlete as entertainer, most of them hold on to the ball longer than they should. "When they do give it up, they want to make a spectacular pass," says Bill Reynolds, author of four books about basketball. "They want to be the stars of their own movies."

Jason Kidd, on the other hand, represents the consummate supporting actor as star: He's eager to share the ball as well as the spotlight. At a time when ESPN highlights hip-hop trash-talking and tattooed triumphalism, Kidd doesn't dunk on breakaways, much less swing from the rim. Almost suspiciously polite and astoundingly efficient, the six-foot-four-inch California native reminds young New York sports fans of Derek Jeter, and old-timers of Joe DiMaggio.

Kidd arrived in the metropolitan area just five months ago with a raven-haired wife, three adorable children, and a steamer trunk full of questions about his personal life. Traded to the Nets from the

Suns in the off-season for the spectacular Stephon Marbury, Kidd left Phoenix under a cloud after his arrest last year for punching his wife, Joumana. But New York basketball fans weren't much interested in his domestic problems: Instead, as the Knicks stumbled, they wondered, "Can't anybody here *play* this game?" They never thought the answer would come from across the Hudson.

With a thick body and an uncanny ability to anticipate the moves of every player on the court, Kidd is the best rebounding point guard in the NBA. He tracks players and measures angles at warp speed, delivering the ball with pinpoint accuracy to teammates he can't even see. When an opposing big man dribbles too much or turns his head, Kidd slides over and strips him of the ball. And his predatory instincts are contagious: Last year, Nets forward Keith Van Horn was limp on defense. This year, he prowls the paint, pushing his man off the box, denying him the ball. Guard Kerry Kittles coils on the

wing, ready to strike. When an opposing player does manage to penetrate, Kenyon Martin levitates, swats the shot into Kidd's hands, and the fast break is on.

Kidd's open-court passing game is so productive that nine different Nets have led the team in scoring this year, and the perennially dreadful New Jersey franchise sits atop the NBA's Atlantic Conference. Already, NBA pundits are touting Kidd as league MVP.

AT THE MEADOWLANDS, MICHAEL Jordan is the main attraction—at least until the game begins. Knicks obsessive Spike Lee has come out from the city to see him, as have Michael J. Fox and Charlie Rose. A season-ticket holder hoists his child aloft so he can better see the living legend: “There he is, son, look.” But the moment the referee tosses the ball aloft, Jordan, along with the crowd, is swept into Jason Kidd's world, where even supernovas are subject to the rules of physics.

On the first play, Kidd slithers a quick entrance pass to Martin, who spins and dunks over Jordan. On the next play, Kidd, head up to survey the court, rifles a full-court pass to the streaking Martin, who hits an eight-foot jump-hook shot. Then Kidd curls off a screen and sinks a short jump shot himself. Then he spots Kerry Kittles posting up under the basket and tries to get him the ball. Kittles is too closely defended, so Kidd shuffles the ball to Martin, who gives it back to Kidd, who passes to Kittles, who nails the short jump shot.

The Nets finish the first quarter leading 43-18. But there are no histrionics or leaping high fives, just an avalanche of assists, sixteen in the first quarter alone.



FLIGHT CONTROL: Jason Kidd puts the Pacers through their paces last month; right, on the town with his wife, Joumana.

bustling restaurant. “I call him the Rain Man,” Joumana says, looking at her husband. “Ask him a simple question and he’ll give you a blank look. But he sees things other people don’t see. He’ll tell you exactly what was going on in the background of a movie scene.”

Joumana, a tawny-skinned stunner, calls the shots in the Kidd family. Asked about his former agent, Aaron Goodwin, Jason holds a spoonful of chowder aloft and nods to Joumana, who shakes her head and frowns. When it comes to the Phoenix Suns’ general manager, Bryan Colangelo, son of team chairman Jerry, Joumana looks up from her mesclun salad, rocks back, and

whisper: “He’s not a scorer and he scored,” she says. “What did they want?”

But Jason and Joumana both know that Jerry Colangelo’s zero tolerance for domestic violence helped seal their fate in Phoenix. On January 18, 2001, Joumana called 911 and told a police dispatcher that her husband had just struck her in the face. When police arrived, Kidd was arrested and booked for misdemeanor assault. He issued the standard apologies to his family, his team, and the public, and after a plea agreement was ordered to undergo six months of counseling. He continued therapy long after the schedule required by law, and eventually pressured the Suns into hir-

“Ask him a simple question and he’ll give you a blank look,” says Kidd’s wife, Joumana. “But he sees things other people don’t see. He’ll tell you exactly what was going on in the background of a movie scene.”

The final score will be Nets 111, Wizards 67, and all Jordan can do is shake his head and smile.

SEATED BESIDE HIS WIFE IN A BOOTH AT Aquagrill in SoHo, the broad-shouldered Kidd looks older than his 28 years. It might be his goatee and furrowed brow, but Kris Stone, who played high-school ball with Kidd in the Bay Area, says his friend seemed so skilled and self-possessed even then that opponents would ask to see his birth certificate.

He’s as affectless off the court as he is on it, ordering clam chowder and lobster salad in a whisper barely audible in the

delivers an emphatic thumbs-down. Seven months ago, it was the Colangelos who gave Kidd the thumbs-down in Arizona.

The official reason for the trade was that in four years with Kidd at the controls, the team had suffered three opening-round losses in the playoffs. The Colangelos thought they needed a legitimate scorer more than they needed a playmaker. They also wanted a box-office draw. “We fell short with some enthusiasm in some of our older players,” Jerry Colangelo complained at the time.

“I did everything they asked me to do at Phoenix, and then some,” Kidd says in his low Oakland drawl. Joumana doesn’t

ing his counselor as a full-time consultant. He even changed the music he listened to from blood-boiling rap to R&B ballads.

The Nets team Kidd joined was a moribund franchise sunk in a polluted marshland. But he’s already turned the team around and taken his revenge on the Colangelos. “Before we played Phoenix, I was driving down Route 17 to the Meadowlands thinking that a lot of players get back at their old team by scoring a lot of points,” he explains. “I dreamed of beating Phoenix and getting *no* points.” When the teams met in December, Kidd had thirteen assists and the Nets won by nineteen. He scored only six points.

JASON KIDD GREW UP IN A COMFORTABLE home in Grassvalley, a quiet suburb of Oakland, with a backyard so big his family kept several horses. Even after his African-American father and Irish mother got divorced, they stayed friendly and continued to live in the same neighborhood.

As his father ferried him to youth soccer, basketball, and baseball games, it became apparent that young Jason wasn't an average child. He was one of the best soccer players in the Bay Area, with the reflexes of a dragonfly. Then he started to grow. "During a physical exam, when I was 12 years old," Kidd remembers, "the

Then, after two years running the offense at the University of California at Berkeley, Kidd placed his name in the NBA draft and was selected second overall by the Dallas Mavericks. In his first season, he took the sorry Mavericks from 8 wins the previous year to 36 wins and was named co-Rookie of the Year with Grant Hill. He didn't have the personal skills to lead a team, however, and things quickly went sour in Dallas. The star of the team had been shooting guard Jimmy Jackson, who felt he needed to control the ball, and a feud quickly developed between the stars. Kidd now calls his trade to Phoenix a "Christmas present."

There were other incidents that damaged Kidd's reputation, including a paternity suit and two late-night car accidents. But then Kidd started seeing Joumana Samaha, a Bay Area promotional representative for a beer company. When he first asked her out, she was skeptical. "I knew what I wanted, and Jason was not it," she says. But on their first date, she recalls, "we talked for hours and hours. He wasn't anything like I thought he was. Something clicked." Remembering when they met, Kidd and his wife turn in their booth at the Aquagrill, look into each other's eyes, and kiss.

When he was traded to Phoenix, Jason implored Joumana to move in with him and even handed over his little black book. She accepted, and set about reworking his image, changing his agent and sending some of his buddies packing. She knew from her own experience that Jason's quietness was being misinterpreted by the media as aloofness, so she coached him on how to handle interviewers.

Joumana even helped Jason with his jump shot, chasing down rebounds while he took hundreds of shots a day. After the two were married in 1997, Jason's shooting percentage rose above 40 percent for the first time.

NETS GENERAL MANAGER ROD Thorn had been watching Kidd for years. "I spent six weeks with him in Puerto Rico and Hawaii qualifying for the Olympics," he recalls. "The best players in the world were there, and they all wanted to be on his team." Thorn has also stuck by coach Byron Scott, who was shell-shocked by a rookie coaching season notable for poisonous team chemistry and only 26 wins.

But these days, Scott is smiling the way he did when he was converting Magic Johnson's passes into easy baskets as a Los Angeles Laker. "I have been blessed with two of the best passers who ever

lived," Scott says. But Scott deserves the credit for quickly installing a motion offense that maximizes Kidd's passing skills. Instead of isolating star players for spectacular one-on-one moves, the Nets' "Princeton offense" keeps all five offensive players in motion. When the defense tries to anticipate movement toward the ball, the Nets reverse to the basket. When the defense tries to protect the basket, Kidd finds Van Horn on the perimeter for a three-pointer. It's almost Zen: To score points, players *give up* the coveted ball, at times actually running away from it.

SO FAR, THE KIDDS SEEM TO BE ENJOYING their well-publicized life in the media center of the world. "It's so different from Phoenix," Joumana says. "There, fans treated him like Michael Jackson, but here, it's like they appreciate his *basketball*." But their perfect picture has cracked before, and it wouldn't take much for the Nets to return to their losing ways. Kenyon Martin, the team's muscular energy source and defensive stopper, sometimes loses control. Already this season, he's leveled both Karl Malone and Tracy McGrady, receiving two suspensions for the flagrant fouls. But neither Scott nor Kidd is eager to make Martin acknowledge the difference between youthful exuberance and sheer malice. Kidd even believes a little mayhem can help a team. "Every great team has had its enforcer," he says, "someone who the opponent fears."

In the playoffs, defenses are stiffer and more disruptive than in the regular season. When offenses fail, the ball often ends up in the hands of players who have to make great individual moves. That's when the Suns' deal for the dazzling Marbury might start making more sense.

Then there's the matter of money. It will take truckloads of cash and a long-term contract to keep Jason Kidd in New Jersey beyond next year. Nets CEO Lou Lamerello, also the chief executive of the super-successful New Jersey Devils franchise, is so tight-fisted that people joke that he once fired an employee for leaving the lights on in his office at night.

But don't count on the Nets' letting Jason Kidd go. He isn't just a great player. He's a great player who has arrived at a time when New York-area fans are ready to savor his rare gift.

As Jason and Joumana head out of the restaurant hand in hand, some fans who've noticed his presence edge closer. Jason keeps his head down, but Dan Honeker, an investment banker and die-hard Knicks fan, edges close. "Hey, Jason," Honeker whispers. "Great job. We love you." ■



doctor predicted that I'd be six foot nine. You should have seen the look on my father's face."

When he was in eighth grade, Kidd would travel to St. Joseph of Notre Dame High School in Alameda to play in afternoon scrimmages with the school's varsity players. "He dominated from day one," Stone recalls. As a junior, Kidd took tiny St. Joseph's to the Division I state championship. In the championship game against Fremont of Los Angeles, a state powerhouse, he went only 5 for 25 shooting from the floor, but in the last five minutes, with the game on the line, he got every rebound, stole every ball, and scored every basket. As a senior, he led his team to another state championship and was named *USA Today* and *Parade* magazine High School Player of the Year.

THE

THE PRINCIPAL PLAYERS:

From left, Marshall Rose,
Beverly Sills, Paul Kellogg,
Joe Volpe, Gordon Davis.



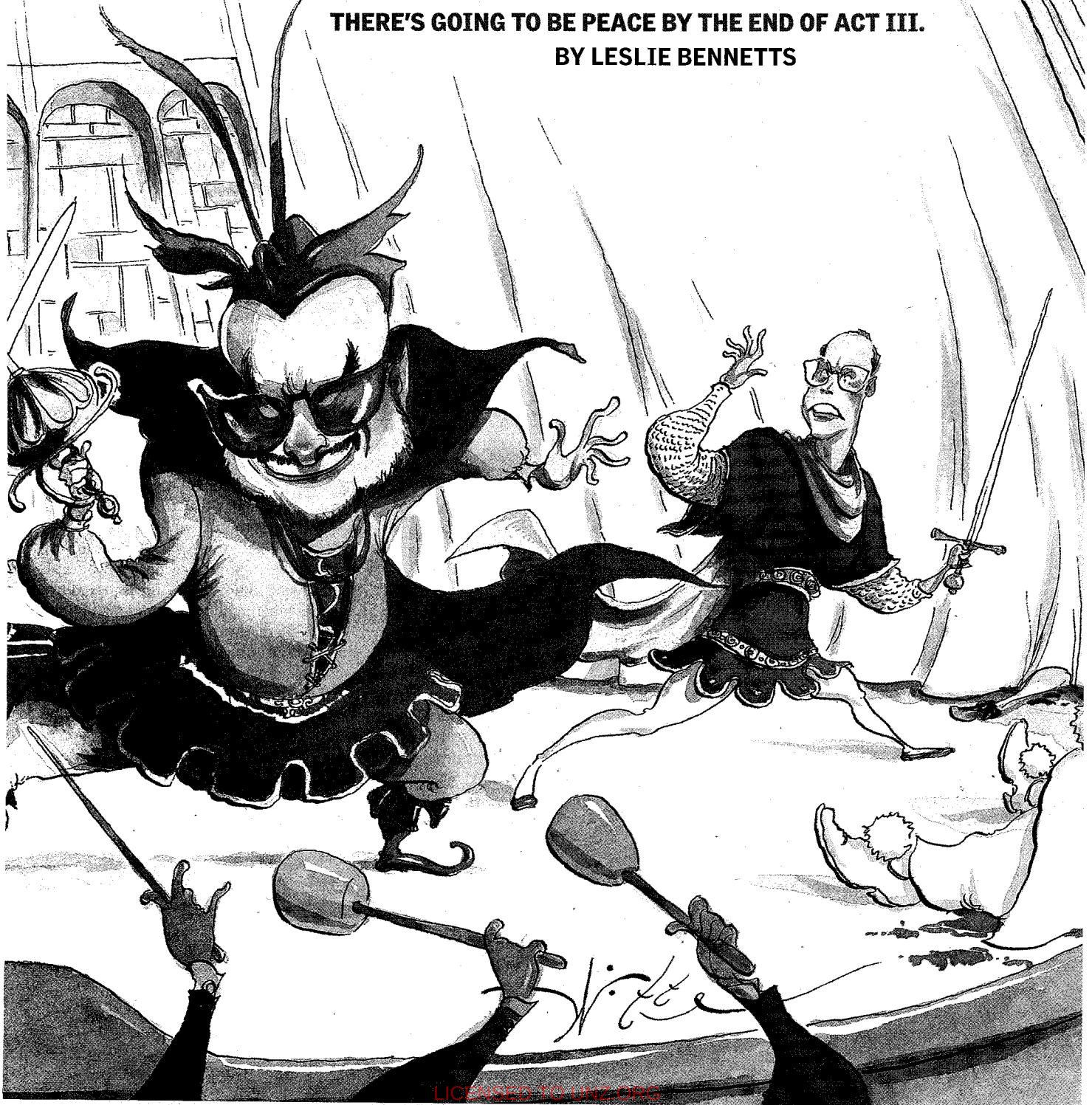
ILLUSTRATION BY MICHAEL WITTE

ELECTRONIC REPRODUCTION PROHIBITED

METROPOLITAN SOAP OPERA

A \$1 BILLION PLAN TO FIX LINCOLN CENTER'S AGING HALLS HAS SPAWNED
ENOUGH OFFSTAGE INTRIGUE TO RIVAL ANY VERDI WORK.
AND ONE OF ITS WARRING SIBLINGS MAY HAVE TO BE EXILED IF
THERE'S GOING TO BE PEACE BY THE END OF ACT III.

BY LESLIE BENNETTS



ACROSS THE HALL FROM BEVERLY SILLS, THE OFFICE OF THE PRESIDENT OF Lincoln Center for the Performing Arts lies vacant; in the last year, two different chiefs have departed abruptly. But the diva who has occupied the chairman's office for the past eight years remains flamboyantly in residence. The walls are still chockablock with mementos of her career as a prima donna; who could miss the queen-size quilt studded with bisque dolls' heads representing each of Sills's most famous roles, from Cleopatra to Baby Doe? Long the darling of the people and the media, the former opera star her fans know as Bubbles continues to be the public face of Lincoln Center, and the audiences thronging its houses every night assume that it's business as usual at the nation's leading performing-arts complex.

Behind the scenes, however, Lincoln Center is a community in deep distress, riven by conflict over a grandiose \$1 billion redevelopment plan that was supposed to repair its deteriorating buildings and bring the cultural jewel of New York into the twenty-first century. But instead of uniting the center's constituent arts organizations behind a common goal, the project has pitted them against one another in open warfare more reminiscent of the shoot-out at the OK Corral than of a night at the opera.

"To say that it's a mess is putting it mildly," says Johanna Fiedler, the author of *Molto Agitato: The Mayhem Behind the Music at the Metropolitan Opera* and a former staff member there. "There's nobody running the show right now."

Except for Sills, a woman of legendary charm. The 72-year-old powerhouse—who is given to drawing cute little hearts on mash notes to mollify associates she has offended—can be warm and ingratiating if she chooses. When I compliment her youthful appearance, she flashes me a winning smile. "That's because I'm chubby," she says with a giggle. "My mother always said, 'Stay fat; the wrinkles will fall out; nobody will know.'"

But ask unwelcome questions about the renovation plan, which was submitted to the city of New York last December in a bid to qualify for public funds, and Sills turns as chilly as the cold winds that sweep across Lincoln Center's plaza. "The plan has been submitted with options, which is the only way you can submit a plan with ten companies," she says sternly. In this case, "options" is code for "we're still fighting about that."

The battles have raged for more than a year. Last winter, Joseph Volpe, the fearsome general manager of the Metropolitan Opera—the richest and most powerful of Lincoln Center's thirteen constituent arts organizations—stormed out of the negotiations and was lured back into the fold only on the condition that each participant

would have veto power over any plan that was adopted.

The defections were just beginning, however. In late September, Gordon Davis—who had served as president of Lincoln Center for only nine months since replacing Nathan Leventhal—suddenly quit. October brought the equally startling resignation of Marshall Rose, the real-estate mogul who had headed up the project for just sixteen months. The departure of Rose, a man renowned for his patience, diplomacy, and civic-mindedness, was so unsettling that some Lincoln Center constituents privately suggested that maybe he quit to shock the squabbling siblings to their senses. "He had a snootful," admits Linda LeRoy Janklow, chairman of the board of Lincoln Center Theater.

The new year opened with more bad news. Although Mayor Rudy Giuliani had promised \$240 million to the redevelopment effort over the next decade, Michael Bloomberg had scarcely taken the oath of office before announcing that the recession-stricken city might not be able to come up with the money.

The redevelopment plan was originally prompted by the woeful condition of Lincoln Center's infrastructure, which—from its antiquated heating and air-conditioning to the crumbling travertine plaza—is in shameful disrepair. Other major problems include the acoustics at Avery Fisher Hall, which are so troublesome that many analysts say it should be renovated or rebuilt—in either case, leaving the New York Philharmonic without a place to perform.

But as the project evolved, the initial agenda of must-fix items quickly ballooned into an extravagant wish list that included an elaborate Frank Gehry design for a steel-and-glass dome to enclose the Lincoln Center plaza and a matching glass-topped arcade running across the campus from 62nd Street to 65th Street. The Gehry proposal prompted a storm of controversy so furious that the idea was tabled, at least for now.

Still unresolved—and equally explo-

sive—is the question of a new home for the New York City Opera, which has long shared the New York State Theater with the New York City Ballet in a notably unhappy partnership. The City Opera wants to build its own house, but Volpe is so vehemently opposed that negotiating the issue has become tantamount to stepping in between the Hatfields and the McCoys.

With his carefully trimmed beard and mustache and volcanic temper, Volpe is the obvious heavy in this saga. But his Mephistophelean image has provided convenient cover for the real backstage story. With Lincoln Center buzzing like an angry hive, it has finally dawned on its major players that they underestimated the Machiavellian role played by the reigning grande dame, a longtime City Opera star who then headed up the company for ten years during the eighties. Because of her glory-filled past there, even the most astute insiders were remarkably slow to figure out that the former Queen of City Opera had become its most insidious enemy.

That leaves Paul Kellogg, the general and artistic director of City Opera, caught between a rock and a very hard place. "Joe's main condition in agreeing to the master plan was that no new theater could be built for City Opera on campus," Kellogg explains. "And Beverly made it clear that if we left the vicinity, there would be no sense in calling City Opera a part of Lincoln Center."

"WHO'S THE BAD GUY IN THE LINCOLN CENTER redevelopment? It's me!" Joe Volpe crows, grinning diabolically. "Who's the bad guy with all the other constituents? It's me!" He beams, somewhat undercutting his preferred pose as the spawn of Satan.

Volpe has begun our conversation by complaining about a recent photograph that showed him smiling. "Joe loves to have pictures taken that make him look like the Devil," Sills had explained to me, and certainly Volpe cultivates that image with relish. Subordinates say he "rules by terror."

"If you're slightly aggressive about your position, people take it as an affront," Volpe says with a shrug. "But I find that if you're not slightly aggressive, they don't pay any attention to you."

Nobody ever accused Joe Volpe of not being aggressive, particularly toward the Met's younger sibling and next-door neighbor. The New York City Opera has long been a disgruntled tenant at the New York State Theater, which was built to George Balanchine's specifications as a ballet house, with acoustics designed to muffle dancers' footfalls. "It was very well designed to achieve its purpose, so that no sound would be heard from the stage—but that's exactly what you don't want for an

opera performance," explains Kellogg.

City Opera's desire for a home of its own generated a proposal to build a new house adjacent to the Met in Damrosch Park, which is most familiar to Lincoln Centergoers as the annual site of the Big Apple Circus. But Volpe hit the roof, and the result was much yelling at ensuing meetings.

Other Lincoln Center officials privately describe Volpe as an obstructionist bully who exercises power simply because he can get away with it; "gleefully destructive," "out of control," and "the biggest, baddest wolf in town" are typical comments. But Volpe remains thoroughly unrepentant. "I'm not going to waste a lot of time," he

Volpe, who lives across the street from Lincoln Center and can materialize in moments when the occasion demands, has built his reputation on knowing everything that's going on at all times. He began working at the Met nearly 40 years ago as an apprentice carpenter and earned his power the old-fashioned way, through hard work, ferocious tenacity, and unsailable competence. "The reason I'm here is that when I was an apprentice, I took home the manuals for every piece of equipment and learned everything about them," he says. "I'm a nut, you know. I'm a head case. There's something wrong with me." He is beaming again.

Volpe justifies his opposition to a new house for City Opera on the grounds of fiscal prudence. "We will not agree to any addition in public space that is not financially self-supporting," he declares. "We're not going to add expense to the Met's annual budget." Nor is he persuaded by the feasibility studies cited by City Opera to prove that it could support a new home. But other Lincoln Center potentates claim that the issue of financial liability is bogus—"a red herring," as Kellogg puts it.

"This is absolute nonsense," scoffs Martin Segal, Lincoln Center's chairman emeritus. "There is no financial responsibility of any consequence that the Metropolitan Opera has for any shortfall the City Opera or any other constituent incurs."

PLAZA SWEET: Lincoln Center's ex-president Gordon Davis and chairman Beverly Sills in happier times.



OTHER OFFICIALS OFFER AN ALTERNATIVE reason why Volpe is blocking a house for the City Opera: "He doesn't want the competition," they say, sotto voce. "Sheer jealousy," sneers one.

City Opera managers protest that they are hardly in competition with the Met. "What we've tried to do is establish a very different identity in our choice of repertoire, production style, and the atmosphere of the house," explains Kellogg. "We really do serve a different audience. We were set up to be a people's opera."

None of this has placated Volpe, who is equally exercised about other aspects of the redevelopment plan—such as a proposal to reroute traffic and make Broadway one-way, forcing uptown traffic to detour via the residential Central Park West. He was particularly appalled by the Gehry

'WHO'S THE BAD GUY IN THE LINCOLN CENTER REDEVELOPMENT? IT'S ME!' THE MET'S JOE VOLPE CROWS, GRINNING DIABOLICALLY.

'WHO'S THE BAD GUY WITH ALL THE OTHER CONSTITUENTS? IT'S ME!'

says. "If I believe something is wrong, I say so. I don't beat around the bush. I get to the point and move on. If I didn't do that, running the Metropolitan Opera, we would never survive."

Although we are sitting in Volpe's imposing high-ceilinged office with the door closed, suddenly the sounds of hammering and the hubbub of voices fill the air. Startled, I turn around to see speakers and a television monitor placed directly in Volpe's line of vision, and I realize that he has surveillance cameras trained on what's happening backstage. "Of course I'm a spy," he says smoothly. "Then I know what's going on." His smile conveys more than a hint of menace. "Whenever there's a problem, the Shadow appears!"

Although Volpe was originally passed over for general manager because of his less-than-lofty social origins, he eventually triumphed over even the Met's entrenched institutional snobbery, finally claiming the job in 1990. He has wielded something close to absolute power ever since—and in recent months, that power has expanded far beyond his own opera house. "The Met is the 900-pound gorilla," says a representative of one Lincoln Center company. Another complains, "Joe's only interested in the Met—and in keeping the other institutions in their place."

"When Joe comes into a room and has a need, he's got his blinders on," Sills admits with a sigh. "It's very hard to shout him down."

dome and arcade, two big-ticket items in a project that has already cost \$14 million. "What are we searching for in Manhattan?" he demands. "Open space, sky, air to breathe! Now you're going to make Lincoln Center the second-largest mall in the United States?"

This is an obvious swipe at Marshall Rose, who was responsible for building one of the country's largest shopping complexes, in Columbus, Ohio. "Can you imagine?" Volpe adds, shaking his head in disgust. "Why did we spend that money? I find this incredible. They said you could have shops under the dome. You could sell T-shirts and have vendors go by selling peanuts. You could talk to Michael Eisner and have Disney characters come by and attract

children!" He chortles. "Who wants to sell T-shirts out there? The whole thing was ridiculous! So I said, 'No dome! No arcade!' And Beverly supported my position."

Volpe's disdain for Rose as a mall-builder is ironic, considering the slights that Volpe has endured as a former laborer who was seen as lacking sufficient cachet—not to mention sufficient finesse—to run the rich and glittering prize of the Met. Such social nuances still surface, albeit behind his back; detractors ooze condescension as they invoke the word "carpenter," and when they describe Volpe's style, "primitive" is a recurring refrain. "It's kind of a clublike atmosphere here. There are rules in a club, and understandings that are never stated," one constituent representative says, choosing his words carefully. "Passionate feeling is one thing, but incivility is another." While Rose, who remains vice-chair of Lincoln Center, has been exquisitely circumspect about his resignation, many insiders shake their heads at the way he was treated—or "battered," as one puts it.

But as Volpe points out, Beverly Sills was on his side, and it seems to have been her velvet-gloved hand that precipitated the bloody dénouement in which both Rose and Gordon Davis left the stage in quick succession—hastily followed by Janice Price, the interim executive director, who quit in January.

WITH HIS TRADEMARK SILK BOW TIE, PAUL Kellogg looks jaunty and dapper—but he also appears to be coiled tight as a spring. Unlike Volpe, with his grand office at the Met, the City Opera head occupies a small underground bunker at the New York State Theater, where he has good reason to seem tense and embattled.

"We just can't achieve the status this company can achieve if we stay here," Kellogg says wearily. "We really feel squeezed out more than we feel like a defector. The City Opera has always been a stepchild, and that's not good enough anymore. It's a little like Harry Potter living in the cupboard underneath the stairs."

For now, Lincoln Center is playing what one insider describes as "a game of chicken" with the City Opera, hoping to call Kellogg's bluff. Sills is publicly derisive about the company's threat to leave Lincoln Center, pointing out that the City Opera has a ten-year lease at the State Theater. But any plan to build another home would be a long-range effort, and the City Opera seems determined to pursue that goal—aided by an impressive starting pledge of \$50 million from Robert Wilson, the company's former chairman, which the organization would otherwise forfeit. "This has stiffened our resolve," says Kellogg.

Since Lincoln Center was built 40 years ago, no constituent has ever picked up its marbles and stomped out in a huff, and many supporters are deeply concerned about the possibility. "City Opera will go elsewhere if we don't accommodate them," warns Martin Segal. "If they leave, the New York City Ballet has to be concerned about who will occupy that space during the weeks the City Opera is not there. What about the shortfall in dollars?"

It's like a game of musical chairs: If City Opera bails out of the State Theater, the New York City Ballet would probably try to fill the empty weeks there with the American Ballet Theatre. Since ABT currently performs at the Met, that would leave the Met with a hole in its own schedule to fill. The City Opera would also have to fill the weeks it didn't use at its own new house—all of which would create a great deal of competition for bookings among the various organizations.

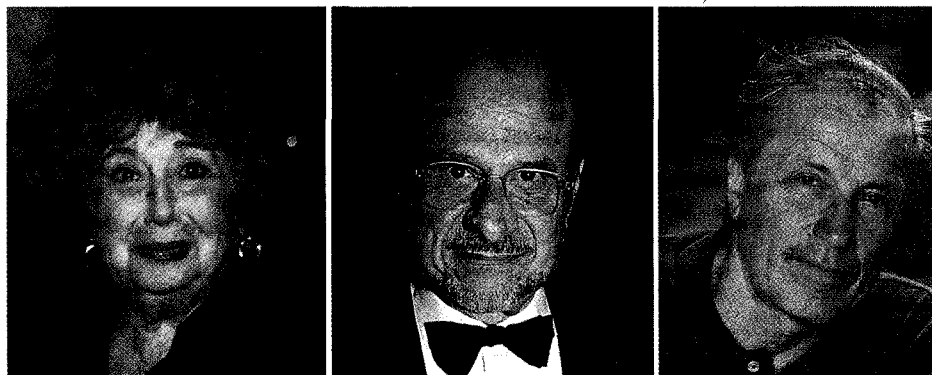
"I think this is shortsighted; I think Joe

Sills is a world-class fund-raiser, that was a major loss to City Opera—but "she's always gone where the money and the glamour are," says Martin Bernheimer, the New York music correspondent for *Opera Magazine* and the *Financial Times*.

"There is a really strong bitter streak in Sills, who always felt she had not been given all the things she thought she had coming to her in her career," explains Peter G. Davis, the author of *The American Opera Singer* (and *New York's* longtime classical-music critic). "As an arts administrator, she saw a way to get to the top, and she did it. The prestige and power is what she always wanted, the idea that she could be accepted by and be part of the cultural elite in New York City—and she finally got it."

At this point, even a casual observer can't fail to recognize Sills's antipathy toward Paul Kellogg. Incredibly, she even denies there are acoustic problems for opera at the New York State Theater. "I never had an unhappy moment there," she

THE COMMEDIA IS *NOT FINITA*: From left, Beverly Sills, Joe Volpe, Paul Kellogg, Marshall Rose, and Gordon Davis.



is unwise," Segal continues. "In my opinion, the Metropolitan Opera needs and benefits from the existence of the City Opera. Look at the artists who performed at the New York City Opera and went on to the Met!"

Like Beverly Sills, famously shut out by the Met during Sir Rudolf Bing's tenure there. Back then she used to get furious at her mother for reminding her, "If you ain't sung at the Met, you still haven't hit the big time"—but today she invokes the same quote herself.

Sills was nearing the end of her career when she finally made her Met debut in 1975, before retiring from singing in 1980. Her stellar history with the City Opera has made her ever-more-aggressive alliance with the Met particularly puzzling. City Opera officials were stunned when Sills stepped down as head of the company and, instead of joining its own board, chose the Met. "She left here, walked across the plaza, and went onto the Met's board," marvels one observer, still amazed. Since

says majestically. "When I sang there, there were no acoustic problems." Those who knew Sills as an opera singer remember things differently: "She was very concerned about the acoustics when she was there," Davis reports. But these days Sills prefers to imply that Kellogg is a lone malcontent who is manufacturing an imaginary problem. "I'm saying that one voice began making noise about it," she says, her tone icy.

And yet Sills's well-known penchant for offering conflicting versions of reality—a tendency that prompted one major donor to describe her as "a terrible liar" at a recent gathering, much to the consternation of other Lincoln Center bigwigs in attendance—manifests itself even within the course of one conversation. When I press her, she concedes that maybe there *are* acoustic problems at the State Theater after all, but she then attributes them to what she calls "the silos," or wooden panels that were installed some years ago in an attempt to distribute sound more evenly.

This contention also amazes City Opera leaders. "She's the one who put them in!" says Sherwin Goldman, executive producer of the City Opera. "She made the additions she would now strip off."

When I mention that I don't understand Sills's animus toward City Opera, one powerful insider sighs and says, "Nobody does. She was spurned by the Met, and she had to make her career abroad and at the New York City Opera, and now she's busy lining up with the Met. It makes no sense, and she has no business taking sides. Going onto the Met board was wrong, as is publicly declaring yourself as favoring one constituent over another. As chairman, she should be having an even hand."

But Sills has always been known as a fierce competitor who is willing to play hardball to achieve her ends. In *The American Opera Singer*, Davis describes how Sills bullied Julius Rudel, then the City Opera's general director, into giving her the role of Cleopatra he had already promised to Phyllis Curtin: Sills threatened to quit and use her wealthy husband's money

early never did. She's very sour about her failures at the New York City Opera, and about the fact that someone could do better. She holds grudges, and she's very jealous."

SILLS'S ROLE IN PRECIPITATING LINCOLN CENTER's recent high-level departures is therefore the subject of intense speculation. "These guys keep falling like dominoes, and she's still there," notes Bernheimer, who won a Pulitzer Prize as the classical-music critic of the *Los Angeles Times*. This pattern is long-standing; Sills's conflicts with Gordon Davis's predecessor, Nat Leventhal, were so notorious that the *New York Times* actually covered their efforts to make peace.

Sills attributes Davis's resignation (in exchange for a \$1 million buyout) to his disappointing discovery that the \$525,000-a-year job of president wasn't what he expected. "To an outsider, the president's job appears to be far more glamorous than it actually is," she says airily. "A lot of people felt this was much more of an entrepreneurial job, like Sol Hurok, where you go

off to Moscow and audition ballerinas. But this job also involves sewerage, electricity, infrastructure, security, garage maintenance, leaks, revenues, costs, cleaning, restaurant contracts—it's so full of nitty-gritty that you have to leave the auditioning of ballerinas to other people."

Those in the know scoff at the patronizing suggestion that Davis—who had served as a Lincoln Center board

ter will never have genuine authority as long as Sills—a far more hands-on chairman than her predecessors—sticks around. "A great diva does not like to have a tenor standing in front of her," says one. "Beverly is used to being in charge. She's the real president, and the person who's called president is effectively the vice-president and has to take orders."

Sills also tries to gloss over the resignation of Marshall Rose, claiming he never agreed to stay beyond the time when the redevelopment master plan was presented to the city. Her explanations have failed to persuade knowledgeable observers. "Here he gave a year of his life, pro bono, to Lincoln Center, completely idealistically, and he came up with compromise solutions time and time again—only to be greeted with scornful opposition," says one participant. "He realized he was going to be hampered at every turn."

After one particularly rancorous meeting in October, the *New York Times* reported that Rose complained to Sills, "You stabbed me in the back." Both Rose and Sills later denied that he said it, although other participants confirmed that he had. "We're very good friends," Rose tells me, poker-faced. "The day the story appeared, my wife"—Candice Bergen—"and Beverly and I went to see *Dance of Death* together." And the real reason he left the redevelopment project? "I was never asked to sing in the opera," he says with a grin. "I was never asked to dance. That's why I left."

Rose has been replaced on an interim basis by Martin Oppenheimer, the chairman of City Center. For how long? "I don't have a specific time frame," Oppenheimer



'THE CITY OPERA HAS ALWAYS BEEN A STEPCHILD,' SAYS MANAGER PAUL KELLOGG, 'AND THAT'S NOT GOOD ENOUGH ANYMORE. IT'S A LITTLE LIKE HARRY POTTER LIVING IN THE CUPBOARD UNDERNEATH THE STAIRS.'

to rent Carnegie Hall and perform all of Cleopatra's arias, making Rudel "look sick." Such cutthroat tactics were typical; when Sills replaced Renata Scotto at La Scala and her request for a new costume was denied, she snatched a pair of scissors from the costume designer and sliced Scotto's gown in half. Sills's insatiable need to dominate the limelight even extended to having her manager throw out all La Scala press photos that included her co-star Marilyn Horne.

So is the real issue City Opera's success under Kellogg? "The place has never been better off artistically," reports Davis. "They have one hit after another, and Kellogg has managed to raise attendance in a way Bev-

member for more than two decades, not to mention as founding chairman of Jazz at Lincoln Center—didn't know what he was getting into when he signed on as president. "It's simply not true," says one of his confidants. A tall, elegant lawyer who is one of the city's most prominent black men, Davis is nobody's fool, and when informed about Sills's comments, he shakes his head in disbelief. But on the record, he says only this: "I met almost every usher and every security guard, crawled through every nook and cranny of the halls, and spent hours observing the operation of the garages."

The real problem, according to many insiders, is that the president of Lincoln Cen-

says. "But I don't have the skill or the will to do this for the next ten years, so ultimately we will have a successor."

Then why not now? The appointment of a temporary head for a such a lengthy project only raised more eyebrows, creating the unseemly impression that Lincoln Center couldn't find a suitable long-term successor.

As for a new president, the current party line is that Lincoln Center will have one by February. Sills claims she will depart soon thereafter. "Once we have a new president, then I'll make my move," she says. "I'll certainly stay for a transition, but I think it's a mistake ever to stay too long at the fair. And I have something else I want to do, a new

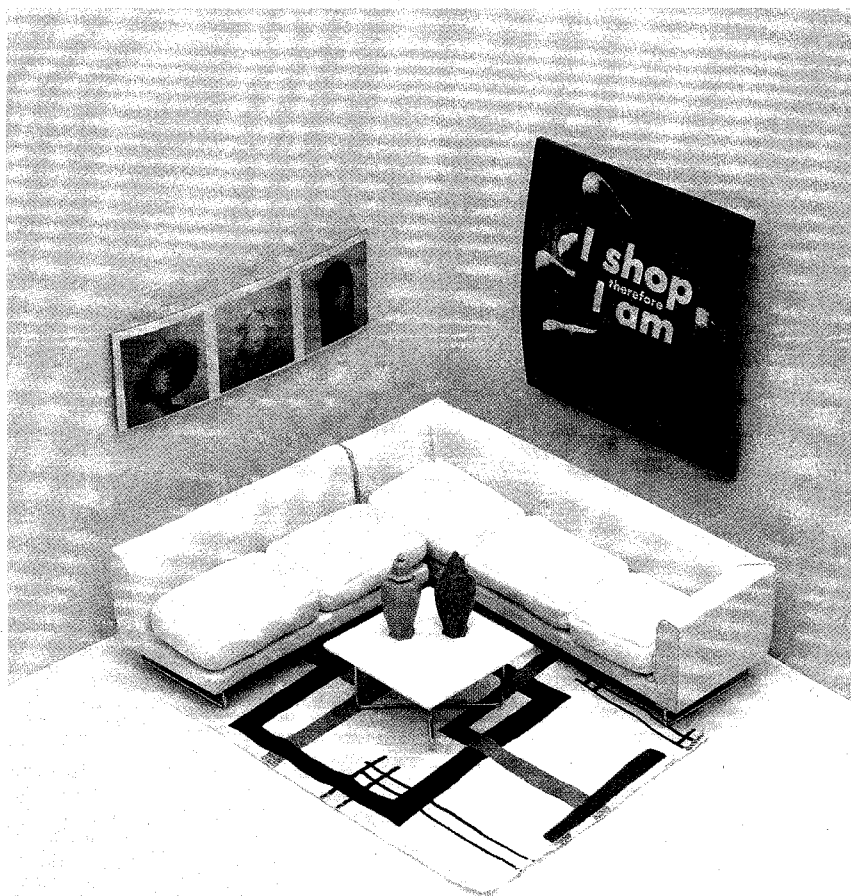
(continued on page 84)

BestBets

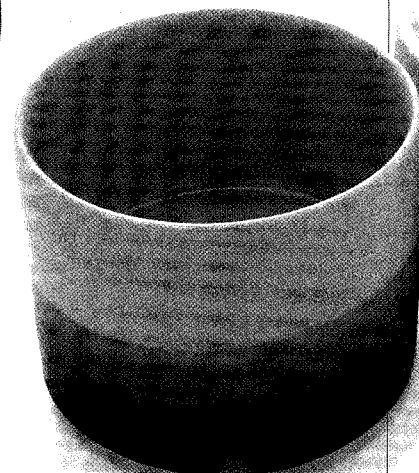
Little Treasures A couple of years ago, designers Laurie Simmons and Peter Wheelwright came up with a pint-size solution for modernists whose budgets are minimalist. Their miniature Kaleidoscope House could be spruced up with a selection of chic furniture and accessories. New this year: Jasper Morrison's Elan modular pleather sofa (\$27) and the Art Kit II, with miniature works by Barbara Kruger, Sarah Charlesworth, Alan McCollum, Alexander Ross, and Lisa Yuskavage (\$28).

► **MOMA DESIGN STORE**

44 West 53rd Street/212-767-1050
81 Spring Street/646-613-1367
www.momastore.org



RIMA SUQI



Flip for These Gaston Marticorena is the master of double-duty designs. His newest targets two tempting vices: coffee and cigarettes. The seventies-chic cups are made in Japan using traditional glazes; flip them over, and they become ashtrays (\$52).

► **TROY**

138 Greene Street/212-941-4777

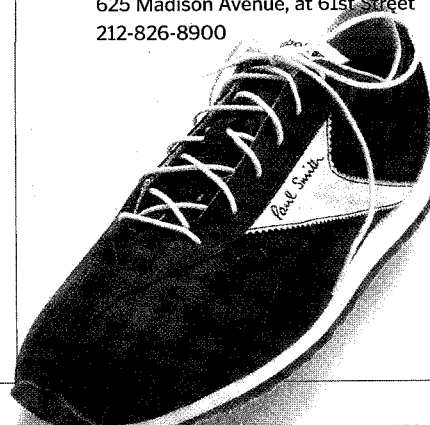
Lap It Up We all know that sneakers are no longer just for the gym. Now designer Paul Smith gives Reeboks a makeover. His version of the company's Classic comes in red with white (shown), white with white, white with blue, brown with caramel, and stone with white. In men's sizes 4 to 11 (\$180).

► **PAUL SMITH**

108 Fifth Avenue, at 16th Street
212-627-9770

► **BARNEYS NEW YORK**

625 Madison Avenue, at 61st Street
212-826-8900

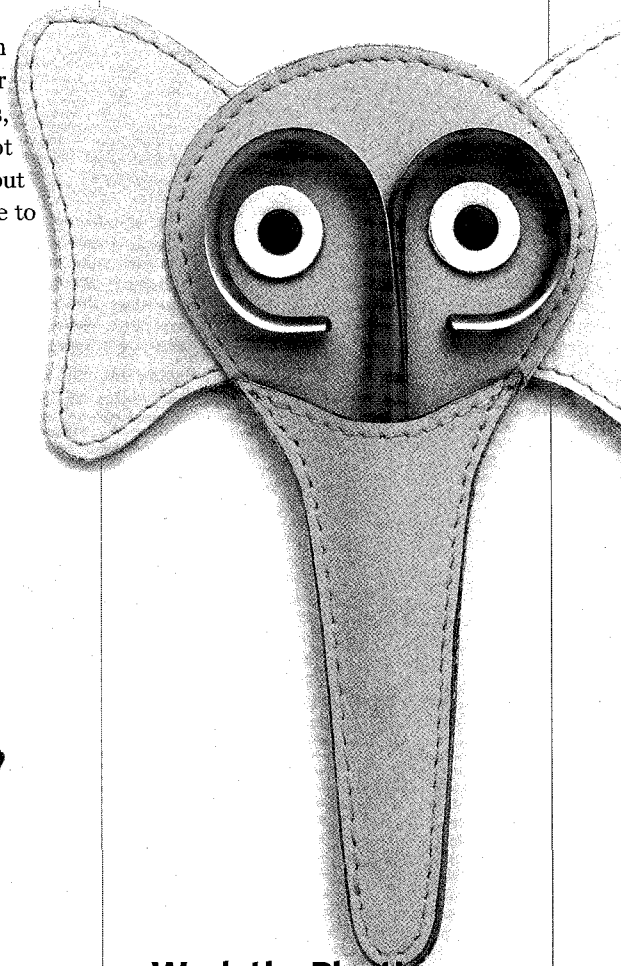




Clipping Service

Cutting baby's nails can be an intimidating experience for new parents. These scissors, made in Germany, may not make the task less daunting, but the friendly packaging is sure to soothe your nerves (\$38).

- **CITY CRICKET**
215 West 10th Street
212-242-2258



Get in Gear Salomon built its reputation on great skis; now the French sporting-goods company is selling streetwear too. This wool pull-over has super-cool reflective accents, underarm vents, and a mesh back. It comes in four colors. In men's small, medium, and large (\$89).

- **PARAGON SPORTING GOODS**
867 Broadway, at 18th Street
212-255-8036

- **PRINCETON SKI**
21 East 22nd Street
212-228-4400



Work the Plastic

Inspiration comes from the strangest places. Witness Neal Decker's latest tote—a nod to the plastic bags at your corner deli. Like those, Decker's bag is light, roomy, and folds down to almost nothing. But it also has an interior pocket and a snap closure—and yes, it's leather. Choose from olive, red, black, or chocolate brown (\$198).

- **ARLEEN BOWMAN**
353 Bleecker Street/212-645-8740
- **BIRD**
430 Seventh Avenue, Brooklyn
718-769-4940



Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 (\$4.99 plus \$2 shipping and handling).

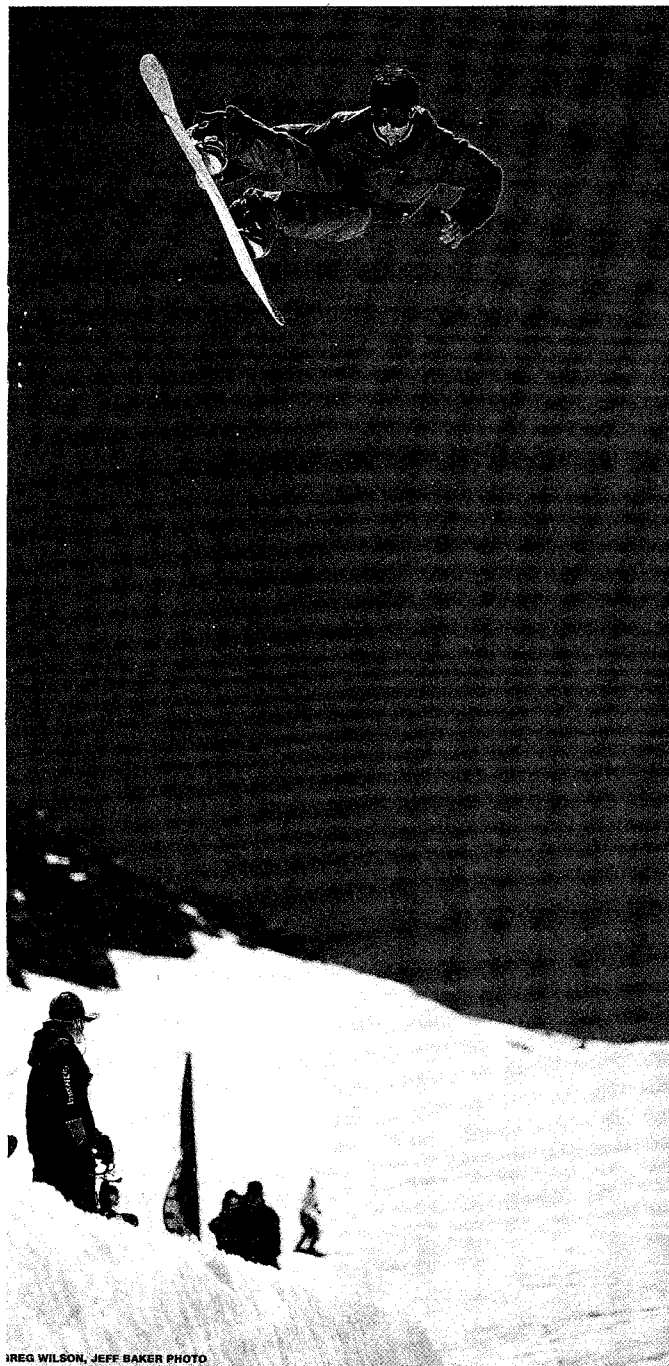
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JESSE BURTNER, JIMMY CLARKE PHOTO

snowboardermag.com

Kidding Around



Pack bright: You know your kids *can* carry their own bags. These small but snazzy weekenders will make them actually *want* to.

IT WAS A TRIP TO DISNEY World that got me thinking. Not only did I schlep my own luggage to and fro, but my 6-year-old wanted nothing to do with hers, which left me stuck literally holding the bags. Before the next trip, I smartened up—she's now the proud schlepper of her own rolling suitcase.

If you passed on the designer gene to your little girl, check out **Barbie Travel Luggage**. The rectangular roller (\$80 at FAO Schwarz) has a compartment for stashing dolls. For older girls, try **F.A.B.'s** glitter Techsport backpack (\$20 through F.A.B.).

Boys who worship the National Guard will love camouflage duffels with wheels from **OP** (\$30 at www.toyd.com). The bag packs a serious load—a week's worth of clothing plus your son's entire Power Rangers collection. Smaller adventure seekers will dig the **No Rules** skateboard backpack (\$25 at JC Penney) that comes with a travel-size board. The season's hottest bag? We're betting on the **Spider-man** backpack (\$25 at Cute Toonz). Now, that's a fly way to fly.

SUSAN AVERY

FAO Schwarz, 767 Fifth Ave., near 58th St. (212-644-9400); F.A.B. (877-322-2249); JC Penney, Queens Center Mall, 90-51 Queens Blvd., Elmhurst (718-592-1800); Cute Toonz, 372 Fifth Ave., near 35th St. (212-967-6942).

Picks of the Week

Badgley Mischka's glam eveningwear and accessories are 75 to 95 percent off (\$25 to \$1,200). 123 W. 18th St., fourth floor; A.E., M.C., V.; Wed.-Thurs. 9-6; Fri. 9-7; 1/30-2/1.

Kara Varian Baker is taking up to half off her silver and gold jewelry (\$40 to \$1,000). 215 Mulberry St. (212-431-5727); A.E., M.C., V.; Fri.-Sat. noon-7, Sun. noon-5; 2/1-2/3.

Gracious Home's European bed linens are 20 to 50 percent off (\$28 to \$820). Broadway at 67th St. and Third Ave. at 70th St. (800-338-7809); A.E., M.C., V.; till 2/28.

Little Stars's baby furniture, bedding, and clothes are up to half off (\$25 to \$1,500). 669 Lexington Ave., near 55th St. (212-826-7159); A.E., M.C., V.; Mon.-Sat. 10-7, Sun. 11-6; through 2/28.

Belle Fleur is clearing a stash of pretty silk flowers, urns, vases, candles, and more (\$2 to \$200). 11 E. 22nd St., second floor (212-254-8703); A.E., M.C., V.; Thurs.-Fri. 11-6, Sat. 11-4; 1/31-2/2.

Joël Name Optique has eyewear from Armani, Helmut Lang, Persol, and others for 20 to 60 percent off (\$85 to \$297). 65 W. Houston St. (212-777-5888); A.E., M.C., V.; Mon.-Fri. 11-7, Sat. 11-6; 2/1-2/28.

ON A ROLL: Bags, from left, by OP, Barbie, No Rules, F.A.B., and Spiderman.

Asp's stylish downtown basics for women are up to 85 percent off (\$15-\$95). 185 Mulberry St. (212-431-1682); A.E., M.C., V.; Wed.-Sat. noon-7; 1/30-2/2.

Beyond the Bosphorus's Turkish kilim rugs and pillows are half off (\$30 to \$1,100). 79 Sullivan St. (212-219-8257); A.E., M.C., V.; Tues.-Sun. noon-7:30; 1/28-2/28.

Cerruti 1881's sleek womenswear is at least 75 percent off (\$40 to \$400). 501 Seventh Ave., at 37th St., Suite 202 (212-944-1881); A.E., M.C., V.; Wed.-Thurs. 10-6; 1/30-1/31.

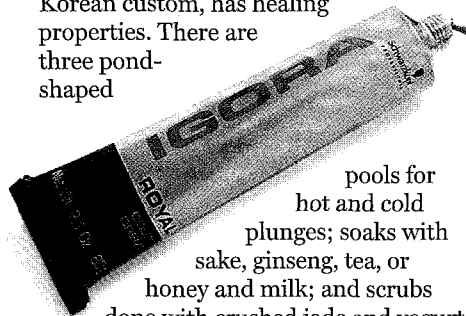
Language has designers like Chloé, Pucci, and Marc Jacobs for 50 to 80 percent off (10 percent more with this page). 238 Mulberry St. (212-431-5566); A.E., M.C., V.; Thurs. 11-8, Fri.-Sat. 11-7; 1/31-2/2.

SEND SALE ANNOUNCEMENTS TO: nymssales@primediainmags.com four weeks before the sale starts or write to S&B Editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570. Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 (\$4.99 plus \$2 shipping and handling).



The Newest After-Hours Club

We have hundreds of spas in the city, but surprisingly enough, there is still a niche that hasn't been filled. Those who prefer to wind down with a massage or body wrap rather than a gin and tonic will be pleased to learn that a 24-hour spa, Juvenex (25 West 32nd Street; 646-733-1330), is set to open next month. The focal point is a solid-jade igloo (pictured above)—a sauna made entirely of the semiprecious stone—which, according to Korean custom, has healing properties. There are three pond-shaped

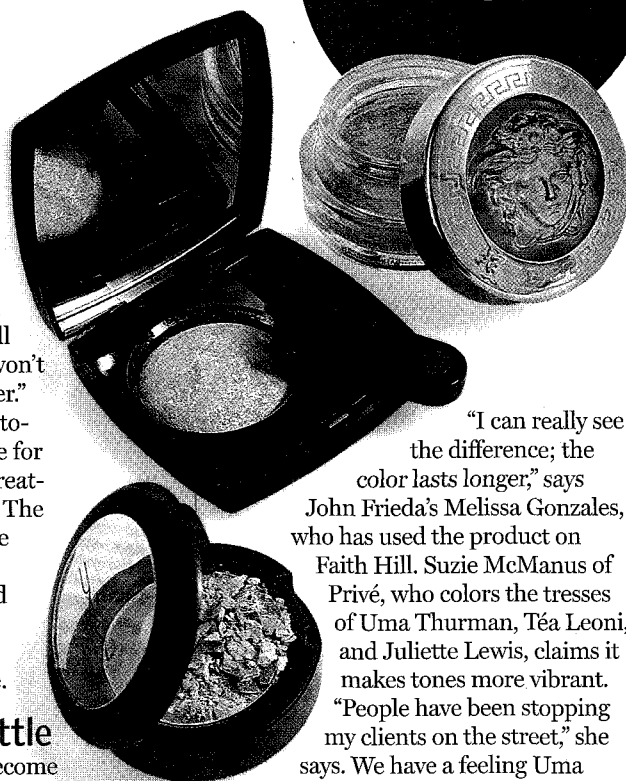


IGORA
pools for hot and cold plunges; soaks with sake, ginseng, tea, or honey and milk; and scrubs done with crushed jade and yogurt as well as standard salt—all this, plus a full range of facials and massages. But who's going to make use of the spa at 4 or 5 A.M.? "People who have been out

clubbing," says owner Michael Modiri. "They'll come in for detox and won't wake up with a hangover." There will be an as-yet-to-be-decided cover charge for use of the facility, and treatments will start at \$50. The spa will be easy to locate through your cocktail-induced haze: A colored steam, which changes shade daily, will spew forth from the entrance.

Genie in the Bottle

Vitamin C, which has become one of the most common skin-care ingredients over the past year, has a new purpose—as a booster for hair color. The logic goes like this: Vitamin C is a powerful anti-oxidant, and oxidation is what's responsible for turning bottle blondes brassy and fading vibrant red locks; hair color usually starts to oxidize the minute it's mixed. Vitamin C delays this process and allows the color to penetrate the hair shaft easily. So Schwarzkopf has introduced Igora Royal hair color with vitamin C, in 98 intermixable shades, which colorists at Privé, Simon salon, John Frieda, and Bumble and Bumble have already begun using. But does the added ingredient actually work?



"I can really see the difference; the color lasts longer," says John Frieda's Melissa Gonzales, who has used the product on Faith Hill. Suzie McManus of Privé, who colors the tresses of Uma Thurman, Téa Leoni, and Juliette Lewis, claims it makes tones more vibrant. "People have been stopping my clients on the street," she says. We have a feeling Uma might have been stopped anyway—brilliantly colored locks or no.

Stardust Memories

Shimmering faces were a hit on the Gucci spring runways and (as any fashionista will tell you) are de rigueur for creating the perfect celestial aura for this season's seventies-inspired romantic clothes or for adding warmth to the strict, tailored black-and-white look. To that end, a rash of products—more grown-up than the chunky glitter squares of past seasons, more subtle than the bronzing dusts of last year—is just hitting the stores. Versace's Lights All Over, a platinum finishing powder (\$35), will be available in March at Barneys, Sephora, and Versace boutiques; Chanel's luxurious gold-flecked Eldorado blush (\$37.50) has just arrived at Bloomingdale's and Saks; Shu Uemura's Luminizer, an iridescent bronze highlighter (\$20), is also currently available at Bergdorf Goodman; and M.A.C.'s Colour Theory 9 sparkly shadows (\$15) can be purchased next month at Henri Bendel and M.A.C. boutiques.

Editor's Pick

Prada Shielding Balm SPF 15/Lip/Tint

When Prada first stole our hearts and wallets, the fashions were a celebration in monochrome, with a little chocolate brown thrown in for flash. So now that the design house is launching its first cosmetic—lip gloss—it's fitting that the colors are, well, understated. An extension of the treatment collection, which debuted at the end of 2000, the glosses hydrate and protect as well as color pouts, and come in mini-tubes, just like the skin-care products. There are five shades: pale beige, nude rose, soft peach, clear berry, and chocolate—not a red, orange, or hot pink in sight. And, true to the company's luxe legacy, the fancy label comes at a fancy price: \$38 for a box of ten, with about four applications in each tube, working out to a little under a dollar per smile (available in March at Saks Fifth Avenue, Barneys New York, and Prada boutiques).

PRADA

With additional reporting by Nina Judar.



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A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

MOVIES

Domestic Violence

Frederick Wiseman's latest documentary is one of his finest, and most difficult to watch: The master filmmaker spent two months in Tampa filming women in the midst of, and escaping from, physically threatening homes. On the surface, it sounds like *Cops*—but without the exploitation.

(Opens January 30; see Peter Rainer's review, page 50.)

THEATER

One Man

Unanimously praised by London's West End critics when it premiered last year, Steven Berkoff's latest offering is pitch-perfect social satire in the form of three monologues—one culled from Edgar Allan Poe's "The Tell-Tale Heart," the others from Berkoff's own demented works. (Begins January 31; see listing, page 64.)

NIGHTLIFE

Alicia Keys

She must be glad her mother insisted she stick with piano lessons—they wound up propelling 21-year-old Alicia Keys to the top of the R&B charts. The multitalented, biracial diva sings songs

from her hit debut *Songs in A Minor* for two nights only.

(February 1 and 2 at Radio City Music Hall; see page 81.)

CLASSICAL MUSIC

The Diary of Anne Frank

Written by Russian composer Grigori Frid, this operatic rendering of Anne Frank's journal stunned audiences at its premiere last year and had many critics opining that this was the best dramatized version yet. This week's your last chance to see German soprano Dunja Pechstein's turn in the title role before the show closes. (Closes February 3; see listing, page 79.)

BOOKS

Violence, Nudity, Adult Content

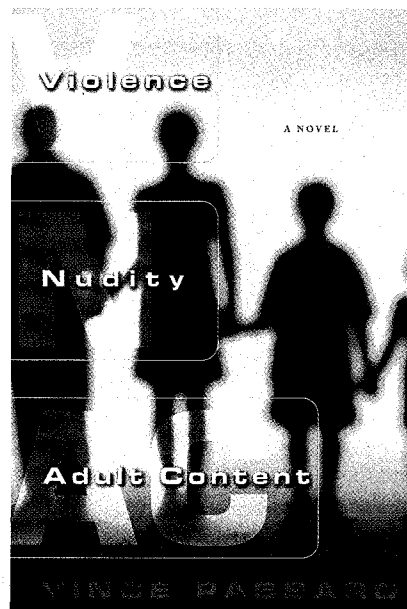
Great title, but it doesn't stop there. The first novel from essayist Vince Passaro (a *New York* and *Harper's* contributor) is a dizzying thriller that involves a New York lawyer caught between a pair of wealthy, murderous clients and a wife who abruptly wants a divorce. (Simon & Schuster; \$24; in bookstores now.)

RESTAURANTS AND CABARET

A Fine Romance

A Valentine's Day visit to

SHE'S A LOCK: Alicia Keys, at Radio City on February 1 and 2.



Daniel would suffice on its own, but from February 14 through 16, the pot's been sweetened: Bill Boggs and Hilary Kole serenade with romantic numbers from the American songbook. Prix fixe dinner and cover is \$150; the late show costs \$100. Reserve tickets now. (Call 212-288-0033.)

ART

Family Matters

The New-York Historical Society opens an unlikely exhibition of artifacts from New York family-run companies that have been operating for over a century. Stories are told through photos, records, and product samples from businesses as varied as Rosenwach Tank Company and Modell's Sporting Goods. Improbably cool. (January 29; see listing, page 71.)

TOP five

Super Bowl Spots

Any dive with a cable box and a framed Bill Gallo drawing can call itself a sports bar, but for the Super Bowl, nothing short of a headache-inducing surfeit of video screens makes the cut. Since SRO is the norm for big games, call to reserve a table.

1. Park Avenue Country Club

For its array of huge screens and sound system alone, Park Avenue Country Club gets the nod. You won't have to apologize for the cuisine—or for shouting "Whoo!" and high-fiving a total stranger. (381 Park Avenue South, at 27th Street, 212-685-3636.)

2. ESPN Zone

It's okay if you step away from your comfy leather Barcalounger in the screening room: The seats in the restrooms (and even the urinals) have their own monitors, to ensure that you won't miss a down. (1472 Broadway, at 42nd Street; 212-921-3776.)

3. The Sporting Club

Claiming to be New York's original sports bar, the nineteen-year-old TriBeCa institution was the first in the city to incorporate multiple satellite hookups and large-screen projection TVs and remains one of the best places to catch a game. (99 Hudson Street; 212-219-0900.)

4. Time Out

This dark, no-frills spot is overwhelmingly popular because it gives fans exactly what they want: cheap beer, tasty bar food, and the highest proportion of TVs per patron of anyplace on our list. (349 Amsterdam Avenue, near 76th Street, 362-5400.)

5. Ship of Fools

The fans at Ship of Fools, a roomy but intimate bar on the Upper East Side, are passionate about football, so expect an outstandingly opinionated (if very friendly) crowd. (1590 Second Avenue, near 82nd Street, 570-2651.) JOHN DIOSO



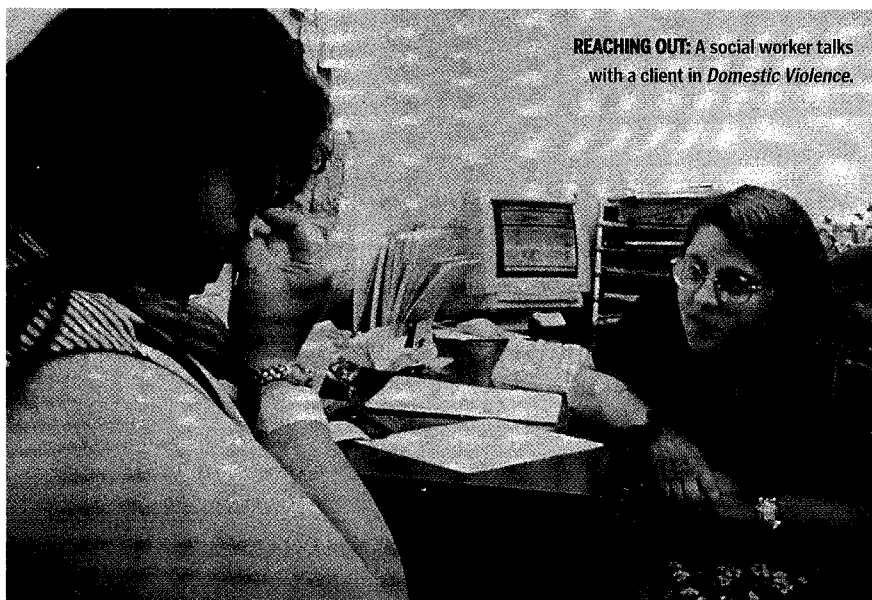
Unsafe Harbor

For the courageous victims of domestic violence in Frederick Wiseman's unblinking new documentary, home is no haven; their stories are at once harrowing and inspirational.

FREDERICK WISEMAN'S DOCUMENTARIES have a dramatic truth available almost nowhere else in movies right now. His new film, **Domestic Violence**, which begins an exclusive two-week run at Film Forum on January 30, is one of his most affecting. The film is primarily set in a shelter in Tampa, Florida, called the Spring, and from inside its institutional-white interior we observe caseworkers and abused women and children trying to make sense of their shared situation. The victims are alternately resilient, apologetic, enraged, aghast. From what we hear, it's possible that many of these women have never felt this free to open up. One after another, they break into arias of self-revelation and disgust. A middle-aged woman in a group-therapy session says, "I was told all my life that I wasn't worth anything," and laughs at her own gumption in finally being able to tell her story. But hysteria roils the good cheer; like so many of the other women we see, she moves with hair-trigger sensitivity from glee to tears.

It was never Wiseman's intention to provide anything like a cross section of the abused; for one thing, the residents of the Spring are mostly lower-middle-class and not highly educated, and we see no battered men. Still, what the film may lack in comprehensiveness it more than makes up for in depth of feeling. Regardless of how different we at first may believe we are from these people, Wiseman makes it clear we are not a class apart. In varying degrees, we *are* them. He doesn't categorize their torment, or what led to it; he demonstrates how the roots of domestic violence are as tangled as the mysteries of any family.

Although the cycles of abuse recounted in this film have a sickening repetitiveness, they never degenerate into case



REACHING OUT: A social worker talks with a client in *Domestic Violence*.

studies. The film puts us in the same position as the caseworkers: We strive to see these sufferers whole, unobscured by social-science cant. The cant is there, all right, but somehow, in context, it becomes something else, more complicated. These caseworkers, as well as the police officers Wiseman films on their patrols, use officialese to both control volatile situations and insulate themselves from the agony of what they're attempting to control. The jargon forms a protective shield that, in the end, doesn't really offer much protection at all: The horror bleeds through anyway.

Wiseman shot this three-and-a-quarter-hour film over a period of two months, and took more than a year to edit it. (Along with his companion piece, *Domestic Violence II*, which follows abuse cases through the courts system, it will be shown on PBS next year.) As is usual for Wiseman, the film's texture is novelistic rather than, as with most documentaries, slam-bang revelatory. There's no voice-

over narration. The tone he provides is one of principled outrage. Avoiding any comforting resolutions, Wiseman offers up moments, some decisive, some desultory, from the lives of people who then pass from our sight. Along with his cinematographer, John Davey, he opens up human experience in a way that seems both caught-on-the-sly and primal. The camera's gaze is unwavering, as it must be, and it unifies the suffering that we see. What Wiseman doesn't show is often as powerful as what he does: In a closing scene, for example, he films two cops responding to a call made by a bare-chested, slightly inebriated man who wants the woman he shares his home with to leave. At first, the scene plays out as a routine, nonviolent domestic quarrel—the police eventually leave without making an arrest—and you wonder why Wiseman included it. Then the enormity of what will happen after the cops leave sinks in, and the helplessness of the woman onscreen is matched by our own.

Domestic violence has been exploited in numerous TV specials and "reality shows," but Wiseman lets the material

Domestic Violence
Directed by Frederick Wiseman.

The Son's Room
Directed by Nanni Moretti;
starring Moretti and Laura Morante.
See Movies listings for details.

breathe in a manner unique to the subject. At the shelter, he allows encounters between participants to play out in something like real time, and although this is a risky dramatic ploy, it makes sense here because tedium itself is part of the therapeutic process. He has too much respect for these people to simplify their condition, and his respect frees us to register a full range of emotional responses.

We can observe, for example, how many of the women try to both shamefacedly cover up their bruises and exhibit them as war wounds; we can see how the younger female victims are more voluble than many of their hardened older counterparts. Some of the women express fears that their children, having witnessed domestic violence from infancy, will in turn become violent. A few already have: In one black-comic interlude, caseworkers mull over what to do with a teenage boy at the shelter who is himself a batterer. The youngest children in *Domestic Violence*, playing happily in the nursery and participating in sing-alongs, have an uncomprehending fortitude; their crayon drawings, which express the mayhem they've seen as a kind of fairy-tale illustration, undercut the sunniness. You look into these brimming, rapt faces and wonder if they're already lost.

Perhaps the saddest and yet most revivifying episode in the film involves a woman who checks herself into the shelter after 50 years of marriage. This decorous, fine-boned lady, with artfully applied makeup that covers her swelling, has a poignant frailty; she speaks to her caseworker in polite, apologetic tones as she recounts her miseries, and your heart goes out to her. I've rarely seen as much unalloyed bravery in a movie. For her and for the other women here who allowed their stories to be told, *Domestic Violence* commemorates that courage.

NANNI MORETTI PLAYS A PSYCHOANALYST IN the small Italian village of Ancona in **The Son's Room**, which he also co-wrote and directed and which won the Palme d'Or at Cannes last year. Moretti has a soft-spoken humor as both performer and director, but this movie about how the doctor's family is torn apart by the unexpected death of his teenage son is a bit too awed by its depiction of the healing power of love. It's minor indeed compared with *In the Bedroom*, which deals with a similar subject and doesn't back away from the rawness of grief. ■

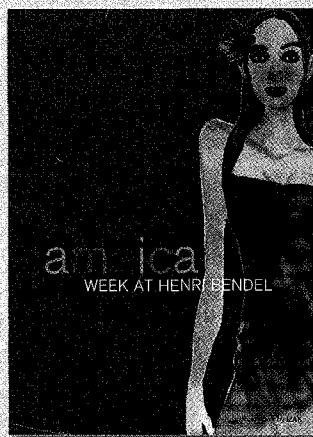


Peter Rainer's reviews can be read at
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SEPHORA

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Meet British perfumer Jo Malone and learn her unique art of Fragrance Combining. Let Jo Malone help you create a signature scent of your own. Saturday, February 9th, 3 - 5 p.m., Jo Malone Shop, The Flatiron Building, 949 Broadway at 23rd Street. 212.673.2220.

JO MALONE

LONDON

Wild, Wild Will

Shakespeare's *Cymbeline* gets dressed up in Western garb; *Hobson's Choice* is less than prime in a new revival; *Tape* reunites three acquaintances years after a life-altering event.

DR. JOHNSON FAMOUSLY COMPLAINED that the good effects of *Cymbeline* were "obtained at the expense of much incongruity." The scholarly retort is that Shakespeare's last plays were, in the tradition of the romance, tragicomic fantasies predicated on the unfettered play of the imagination. Though *Cymbeline* has several far-flung sources (Boccaccio chief among them), and takes place simultaneously in Roman Britain and Renaissance Rome, to hell with Johnson's niggling pedantry.

There is much to admire in Shakespeare's ability to combine plots and subplots of such diversity and create a dénouement in which any number of knots are blithely unraveled. The plucky heroine, Imogen—a faithful wife intrigued against by the would-be seducer Iachimo and lusted after by the doltish would-be rapist Cloten, her life threatened by her exiled husband, Posthumus, misled into believing her a strumpet—is one of

Shakespeare's most lovable female characters. Yet one justly wonders whether she would mistake Cloten's decapitated body for that of her spouse.

Never mind. It is a rattling good yarn, which our Theatre for a New Audience unveiled in November at the Royal Shakespeare Company's Other Stage in Stratford-on-Avon. Bartlett Sher's staging adds further hokum by turning the banished lord Belarius and the two putative sons he raises as hunters in the wilderness (actually the princely offspring of King Cymbeline) into characters in a Wild West movie. Other liberties are taken. The two gentlemen from the play's beginning become Storytellers I and II, assuming, in modern dress, various roles throughout; whereas the ghost of Posthumus's mother is retained, Jupiter and the other ghosts are not.

Cymbeline

Theatre for a New Audience
revival of the Shakespeare
play, directed by
Bartlett Sher.

Hobson's Choice

Atlantic Theater Company
revival of the play by Harold
Brighouse, directed by
David Warren; starring David
Aaron Baker, Brian Murray,
and Martha Plimpton.

Tape

By Stephen Belber, directed
by Geoffrey Nauffts; starring
Dominic Fumusa, Josh
Stamberg, and Allison West.

See Theater listings
for details.

There are a few casting or directing hitches. The not untalented Boris McGiver turns Iachimo into a creature so slimy and posturing that Imogen would never have let him in, Philip Goodwin exudes his customary indigestible gaminess as Storyteller I, Randy Danson is overexplicit as the evil stepmother-queen, and Erica N. Tazel is too much the minxish soubrette as Imogen. And shouldn't one cut, for a black actress in bed, "fresh lily . . . whiter than the sheets"?

The others will all do, with Michael Stuhlbarg's understated Posthumus and Earl Hindman's irrepressible Belarius most noteworthy, followed by Andrew Weems's Cloten and his papier-mâché horse in dead heat. Christopher Akerlind, better known as a lighting designer, supplies a rather too red-accented and minimalist décor and showy lighting, some of it brazen neon. Elizabeth Caitlin Ward's costumes are suitably antic; Peter John Still's musical interludes, complete with songfest act finales for the entire cast gathered around floor mikes, are amusing but overfacile.

IF YOU CHERISH THE MEMORY OF David Lean's fine 1953 movie version of Harold Brighouse's 1916 play (not 1915, as in the program) *Hobson's Choice*, you may forgo its revival by the Atlantic Theater Company. It is the story of a Victorian Lancashire bootery owned by the bibulous and despotic Hobson, who exploits his three daughters as unpaid help and prevents their liberation by marriage. In the cellar toils mousy Willie Mossop, unsung hero of the region's best footwear. Feisty



LOVABLE HEROINE:
Erica N. Tazel and
Boris McGiver
in *Cymbeline*.

Maggie, the eldest Hobson daughter, bullies that timid, illiterate soul into marrying her, and turns him into a real man and powerful competitor who brings Hobson, as both merchant and domestic tyrant, to heel. Willie takes over the business but admits the old man as silent partner, as the two younger daughters become free to marry.

This is a droll and well-crafted boulevard comedy, decently directed by David Warren and designed by Derek McLane (sets) and Laura Bauer (costumes). Martha Plimpton is a quietly commanding Maggie; as Willie, David Aaron Baker is very good in the early parts, but even better when the shoe is on the other foot and Willie has taken command; the usually splendid Brian Murray is funny, but softens the bullying Hobson into a huffing, eyeball-rolling teddy bear. From the routine supporting cast, Peter Maloney stands out as a no-nonsense Scottish doctor. There is nothing here to equal the performances of Charles Laughton, Brenda de Banzie, and John Mills in the movie, but if you haven't seen it, or don't fear creating a mental palimpsest, a visit to the play might not prove bootless.

IN BRIEF

Classical Music | Peter G. Davis

The Barber of Seville

The Metropolitan Opera

TO PREVENT CONFUSION WITH PAISIELLO'S once-popular opera of the same name, Rossini's *The Barber of Seville* had its premiere in 1816 as *Almaviva, or The Useless Precaution*. The Metropolitan Opera might think about reverting to that title as long as Juan Diego Flórez appears in the current revival. Only 28 when he made his Met debut as Count Almaviva earlier this month, this extravagantly gifted tenor from Lima, Peru, seems to have it all: voice, looks, style, personality, musical refinement, and an appealing stage presence.

Opera mavens who keep close watch on the international scene expected no less. Flórez has stirred up much excitement in Europe over the past three years, and his arrival at the Met was more of an anointment than an announcement. Indeed, his debut coincided with the release of an all-Rossini recital from Decca, a label whose elite roster includes Luciano Pavarotti, Cecilia Bartoli, and Renée Fleming.

REVERSING THE USUAL ORDER, STEPHEN BELBER's play *Tape* reaches us after Richard Linklater's torturous movie version. Ten years out of school, three former high-school chums foregather in an East Lansing motel room. Vince, now a fireman, loved Amy, now an assistant D.A.; she loved Jon, now a filmmaker, who date-raped her after the senior prom. Vince is a heavy drinker and druggie, Jon has flown in for a screening of his movie at the local festival, and Amy shows up at Vince's invitation, unprepared to meet also Jon, on whom Vince springs this unwanted confrontation.

It all centers on Vince's wanting to know just what happened after that prom, followed by extracted confessions and misfired retribution. The tone is that of rancorous comedy, and there is skill in the writing, but the play, unlike the movie, is weighed down with a confusing prologue and a clumsy epilogue. Geoffrey Nauffts has smoothly directed the very able Josh Stamberg and Alison West and, as Vince, the possibly even better Dominic Fumusa, who manages to be almost unnaturally natural. ■

 John Simon's reviews can be read at
nymetro.com/archive/simon.

A light, lyric tenor and likely to remain so even as his voice matures, Flórez enters a crowded field of Rossini specialists but instantly scores points over his rivals in terms of sheer vocal quality. His tone is bright, tightly focused, and brushed with that attractive burr so characteristic of Spanish-speaking singers as he gives a graceful shape to the musical line, savors the words, and spins out flawless coloratura without forcing for effect. Hearing him toss off *Almaviva*'s final bravura aria is a special treat, since this showpiece is almost invariably cut. A disarming and dashing young suitor, Flórez is also a good comedian, turning himself into a hilarious Harpo Marx look-alike disguised as Rosina's loony singing teacher. Appropriate repertory for this elegant singer will inevitably be limited in a house as large as the Met, but let's hope that management finds ways to accommodate him.

Otherwise, the production rises above the routine only in the orchestra pit, thanks to the alert conducting of Yves Abel. Paula Almerares, stepping in for Ruth Ann Swenson, sings a pleasant if somewhat pallid Rosina, while Dwayne Croft (Figaro), Paul Plishka (Bartolo), and Simone Alaimo (Basilio) give solid accounts of their roles. Yes, this *Barber* is definitely all about Almaviva. ■

This is the day the
playground came to me.
And my sister followed
all my rules.
And my mom just never
stopped smiling.

This is the day we all got to
forget I was sick.



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Fleshpots

Irving Penn's startling nudes challenge ideas about beauty and femininity by presenting voluptuous women audacious enough to be comfortable in their own bodies.

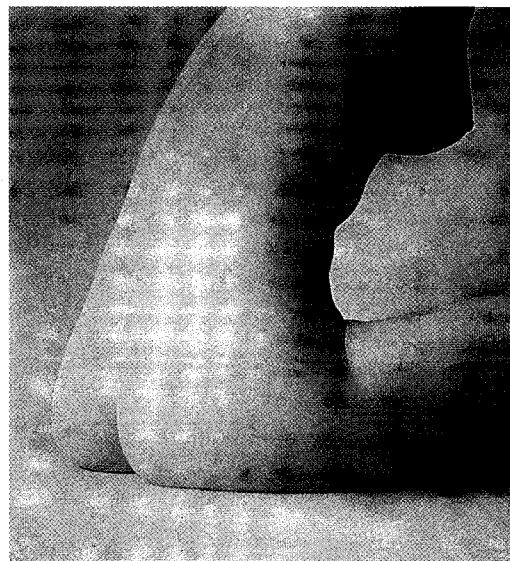
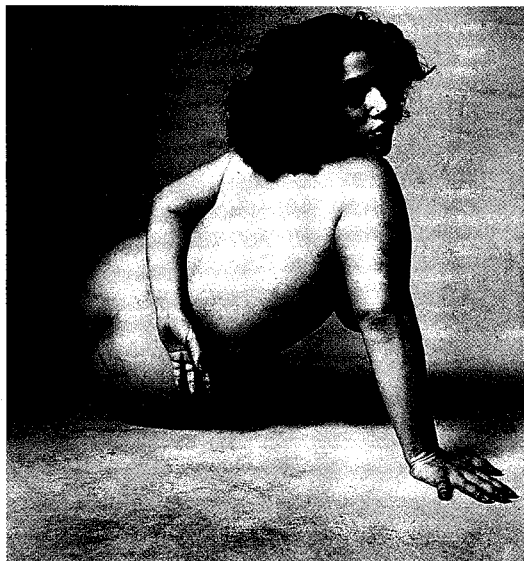
TODAY, PEOPLE CONSTANTLY argue about the right way to present the naked body. Is a body too fat, too thin, too real, too ideal, too commercial, too sexist? They should argue about something else. There's no right way to present the body. The language of the nude is volatile and always changing; it expresses the full range of human feeling—rage, love, disgust, control, abandon, longing. It can yield the most delicate dream and the harshest reality.

In fashion photography, the female body is usually presented as an idealized form. That ideal can be striking or glamorous or playful, but it is rarely profound; the body remains a hanger for clothes. In the late forties, **Irving Penn**, one of the great fashion photographers of the twentieth century—not to mention an important artist—grew impatient with the limited approach of fashion magazines. On his own time, he began photographing the female nude. He chose to depict ordinary, fleshy bodies—real bodies, that is, ones that had some fat and sag. About 50 years later, he once again turned to the nude. And again he chose a fleshy model, the dancer Alexandra Beller from the Bill T. Jones/Arnie Zane Dance Company.

These two series are now on display in New York, "Earthly Bodies" at the Metropolitan Museum of Art and "Dancer" at the Whitney Museum of American Art. They make a brilliant pair. In the series of nudes from 1949–50 at the Met, Penn focuses on the trunk of the body; we see no

heads or feet. The absence of the model's face not only increases the emphasis on her physical form but also abstracts her body to some extent. The organizer of the show, Maria Morris Hambourg, appropriately likens these nudes to "fragmented antique torsos resplendent in the light." But they also transform the female body into a kind of fertile landscape. In the form of the body you can almost see

nudes evoke antique torsos, the Whitney's resemble—in the words of the show's organizer, Sylvia Wolf—an "erupted sculptural frieze." There is no feeling of stillness or repose in "Dancer." On the contrary, the nude seems to move, to "erupt." She reaches, stretches, twists, and bends. Her flesh appears heavy, but also muscled and strong. The shadows are dramatic. In a way, she looks like she is straining to break out of



TRANSFIGURATION: Left, Alexandra Beller, New York, 1999 from "Dancer," at the Whitney; Nude #18, from "Earthly Bodies," at the Met.

rolling hills, plains, rivers, forests, sunlight, and shade. The images are both distant—like a landscape—and intimate. (Penn shot very close to the model's body.) The strongest and most mysterious occupy a region somewhere between the Earth and a woman's body, and recall ancient fertility goddesses such as the Neolithic Willendorf Venus. They become the land where we were born.

Although both shows feature subjects who are more womanly than fashionably thin, the nude in "Dancer" could hardly be more different from her predecessors. If the Met's

her earthbound body. In the final photographs, Penn lets Beller's moving body blur the image. This does far more than simply emphasize quickness. As the body moves, it seems to create a kind of ghostly angel—a figure made of air and light who escapes from the weight of the flesh.

In both "Earthly Bodies" and "Dancer," Penn elevates the body, but not cheaply or easily, as fashion does. He begins with the real human clay and renders it with unflinching directness. But then these very real bodies slowly grow in the imagination, until they are transfigured. ■

Irving Penn: Nudes
"Earthly Bodies," at the Metropolitan Museum of Art, and "Dancer," at the Whitney Museum of American Art.
Please see Art listings for details.



Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

IN BRIEF

Television | John Leonard

• **Othello** (JANUARY 28; 9 TO 11 P.M.; CHANNEL 13), with Andrew Davies (*House of Cards*, etc.) rewriting William Shakespeare (*Hamlet*, etc.), stars Eamonn Walker as New Scotland Yard's first black police commissioner, Keeley Hawes as his well-born squeeze, and Christopher Eccleston as the lieutenant who resents Othello's promotion and seems, as well, to harbor homoerotic longings. If they're going to get rid of all that iambic pentameter, why not change the depressing ending too?

• **Nicholas Nickleby** (January 29 and 30, 8 to 10 P.M., Bravo), Dickens's third novel, still makes for bravura storytelling despite the squalor porn of Dotheboys Hall and the absence of Roger Rees and his RSC cronies, who in 1981 brought Chicago-born Story Theater to Broadway and public television as only the British could.

• **How's Your News?** (January 29; 7 to 8:30 P.M.; Cinemax) follows six adults variously coping with Down's syndrome, cerebral palsy, and blindness on a three-week cross-country caravan as they videotape interviews with postal workers, war veterans, country-and-western singers, chorus

girls, Native Americans, and Hollywood actors. A magical mystery tour.

• **Brother's Keeper** (January 29; 9 to 11 P.M.; USA), in which a police detective must track down her serial-killing brother after she's stopped drinking beer for breakfast and started remembering their abusive alcoholic father, is more interesting than it ought to be because the always wonderful Jeanne Tripplehorn is directed by the always fidgety John Badham.

• **West Point** (January 30; 9 to 11 P.M.; Channel 13) celebrates the 200th birthday of the military academy with fascinating images (Robert E. Lee, Ulysses S. Grant, Douglas MacArthur, Dwight Eisenhower, and, all of a sudden, female cadets) and a mixed bag of interviews (H. Norman Schwarzkopf, Gore Vidal).

• **Inside TV Land: African Americans in Television** (February 1, 15, and 22; 9 to 10 P.M.; TV Land) looks back at variety shows (from Nat King Cole's to Keenen Ivory Wayans's), drama (Cicely Tyson to Blair Underwood), and comedy (Bill Cosby to D. L. Hughley). James Earl Jones, Robert Guillaume, Maya Angelou, Ossie Davis, and Ruby Dee, etc., are interviewed, as are Aaron Spelling and Norman Lear, etc. ■

Pop Music | Ethan Brown

Chemical Brothers

Come With Us (Astralwerks)

U.K. PRODUCTION DUO THE CHEMICAL Brothers are critically acclaimed for making electronic music that "rocks" instead of merely moving coolly to the beat. It's an admirable approach—dance music could certainly use more stars and fewer stargazers. But excluding the cut-and-paste anarchy of their first single, "Song to the Siren," or the closing swirl of sitars and space-age beats of "The Private Psychedelic Reel," from their 1997 *Dig Your Own Hole*, they've rarely been as innovative as some of the more aggressive electronic progenitors like the Bomb Squad. The Chemical Brothers' new album, *Come With Us*, is as varied as its predecessors—"It Began in Afrika" whips tribal house music into a slam-dance frenzy, "Star Guitar" melds electro with gauzy disco, and "The Test" features the Verve's Richard Ashcroft singing euphorically over rough-hewn beats. Ironically, though, little on the album captures the imagination the way narrower genres like techno, house, or even hip-hop often do. Last year, the

best and most-remixed dance song was a hip-hop track, Missy Elliott's "Get Ur Freak On," and electronic musicians like Felix Da Housecat and Fischerspooner captured the eccentricity and irreverence the Chemical Brothers once offered. Dig your own hole, indeed.

A SUN RECORDS FOR DANCE MUSIC AND HIP-hop, New York's West End Records released dance-floor hits—"Heartbeat," "Is It All Over My Face," and "Give Your Body Up to the Music" among them—so canonical they've been repackaged almost as many times as Elvis. (See 1995's *Paradise Garage*, 1999's *Larry Levan's Classic West End Remixes* (*Made Famous at the Legendary Paradise Garage*), 2000's *Larry Levan Live at the Paradise Garage*.) Now the two-CD set **Masters at Work Presents West End Records: The 25th Anniversary Edition Mastermix** presents the label's classic singles, as mixed—and occasionally remixed—by the New York D.J. duo Masters at Work. The beats should feel overly familiar, but they don't, thanks to remixes that play up the outsized, off-kilter vocals of West End divas like Karen Young and Mahogany. But let's hope this repackaging will truly be the last dance for this era. ■

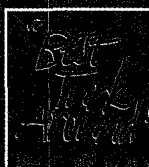
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Tongue Twisters

At Papillon, Paul Liebrandt (late of Atlas) has built himself another culinary thrill ride. Though the meek of palate may want to get off, gastronomic risk-takers will be lining up for another go.

ON MY FIRST VISIT TO **Papillon**, the dining room was deserted save for two patrons in a distant banquette, wearing linen napkins tied over their eyes and sampling portions of braised pigs' cheeks. Closer by sat another Fellini-esque figure, a solitary old gentleman bent over with age, a napkin shoved in his collar and tufts of hair sprouting from his ears. What he dined on was hard to say: a chocolate-covered row of scallops, perhaps, or tuna tartare topped with a tuile of crispy green-tea jelly. Our waiter informed us that the blindfolded couple were enjoying a tasting menu, a production called *Twenty Mouthfuls* that had to be ordered days in advance. My table sat for a time, processing this information in bemused silence. "Welcome to Never-Never Land," someone finally said.

Not that this was a particular surprise. Never-Never Land is chef Paul Liebrandt's chosen culinary habitat. As the executive chef at Atlas, the youthful Englishman (he's 26) made a name for himself serving odd, flamboyant dishes like eel decked with crystallized violets—until, several months ago, he abruptly gathered up his knives and quit. Now he's reappeared at Papillon, a formerly humble bar and bistro on Hudson Street. The restaurant is owned by three genial Irishmen who used to serve a simple French menu to their neighborhood clientele. With Liebrandt's arrival, their culinary aspirations have gone up a notch, although the Blarney portion of the establishment is still intact: To reach your cutting-edge gourmet meal, you must first pass through a smoky, dimly lit bar filled with gaunt publicans sipping tall pints of Guinness (the culinarily squeamish should stick to the bar, which offers elegantly prepared British delicacies like shepherd's pie and bubble and squeak).

While the dining room itself is devoid of drama—there are a few potted plants and



CHOW FUN:
Culinary risk-takers at Papillon.

simple leather banquettes running along the walls—the menu is devoted to pushing the boundaries of accepted gastronomic taste. On that first visit, however, the fun began more modestly. I stuck to the regular menu (\$45 for a three-course dinner), which kicked off with a deliciously smoky

amuse-bouche mousse made from black-trumpet mushrooms, with a skim of oil flavored with blood-orange vinaigrette, and a sliver of black truffle that I crunched with my

spoon. This was followed by an appetizer of velvety foie gras, served in the manner of a traditional ploughman's lunch, with slivers of Beaufort cheese and bread. It was quite delicious, provided you ignored the covering of bubbly, Ajax-like foam made of salt water and Belgian beer.

Among the eccentric entrées to follow, the pan-seared scallops, layered with pieces of squab, a drizzling of sea urchin, and a long chocolate crisp, got raves at my table—although I thought the dish tasted

like a bizarre form of seafood candy. I preferred the lacquered duck breast, which is expertly carved in sections, then stacked atop a little structure of snow peas, with a crackling of skin, some caramelized pear, and a sliver of hazelnut crumble for a roof. The ballotine of chicken tasted like excessively fruity bath soap when I first sampled it, although its accompaniment of orange-carrot jus and "delirium" has since been replaced by a less cloying potion made with braised red endive and a dripping of dill sauce. The highlight, though, was the *côte de boeuf*. It's first rubbed in garlic with the bone in, roasted in a smoky thatch of hay, and cut in tender, baby-pink slices and arranged beside a mound of oyster mushrooms and green mangoes, with a paper-thin

croûte balancing like a bridge in between.

None of Liebrandt's peculiar touches, however, prepared me for the outlandish goofiness of the desserts. The creations are mostly ethereal flans, foams, and gélées made with ingredients like Pepsi, mentholiptus, or Guinness stout. The Guinness is served in jellied form, as part of a tasteless flan made with orange water; the Pepsi is reduced down, then dripped over a kind of frothy, whiskey-flavored zabaglione. I'm not sure either of them tasted very good, but then, that's not always the point at Papillon. Spectacle is the point, and in the end, you can't help enjoying the show. ■

Papillon, Monday through Saturday, 6 to 11:30 P.M.; Sunday from 5 P.M. Appetizers, \$8 to \$15; entrées, \$18 to \$26. A.E., M.C., V.

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NEWTTHISWEEK

Birthday Girl

Nicole Kidman plays Ben Chaplin's Internet-ordered Russian bride who arrives in sleepy England with dangerous baggage: two gun-toting friends (Vincent Cassel and Mathieu Kassovitz). Directed by Jez Butterworth. (1 hr. 33 mins.; R) • Opens 2/1.

Domestic Violence

Frederick Wiseman's documentary No. 32 was mostly filmed at the Spring, an abused-women's shelter in Tampa, Florida. See Peter Rainer's review, page 50. (3 hrs. 16 mins.; NR) • Opens 1/30.

Loners

Seven disaffected twentysomethings wander around Prague falling in love in acclaimed Czech director David Ondříček's second film. In Czech, with English subtitles. (1 hr. 4 mins.; NR) • Opens 2/1.

A Rumor of Angels

Ray Liotta and Catherine McCormack are raising a misfit 12-year-old in small-town Maine who bonds with the town's local loon (Vanessa Redgrave). Directed by Peter O'Fallon (*Suicide Kings*). (1 hr. 46 mins.; PG-13) • Opens 2/1.

Slackers

Three swindlers and college roommates are themselves blackmailed by a psychotic nerd (Jason Schwartzman) who yearns to be set up with his

dream girl (James King). Directorial debut of photographer Dewey Nicks. (1 hr. 27 mins.; R) • Opens 2/1.

The Son's Room

As usual, Italian superstar Nanni Moretti wrote, directed, and stars in his film, a drama about an ideal



family whose world shatters when their teenage son disappears. In Italian, with English subtitles. (1 hr. 39 mins.; R) • Opens 2/1.

movies right now, including Alan Bates, Helen Mirren, Eileen Atkins, Clive Owen, Jeremy Northam, Emily Watson, and Michael Gambon. They're all wonderful. The film is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 9; 12; 14; 15; 22; 25; 43; 50; 54; 64.

Harry Potter and the Sorcerer's Stone

Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's best-seller lacks transcendence. (Rainer; 11/19/01) (2 hrs. 22 mins.; PG) • 9; 22; 43; 53.

How High

Hip-hop collaborators Redman and Method Man star as zonked-out city kids whose prolific indulgences bolster their IQs and take them to Harvard. Directorial debut of Bob's son, Jesse Dylan. (1 hr. 36 mins.; R) • 16; 40; 45; 46; 53.

I Am Sam

Sean Penn plays a single father with the mental age of 7 trying to gain sole custody of his 7-year-old daughter in this mush-minded tearjerker. Penn is entirely believable, but his very authenticity in the role guarantees its limitations. As an agoraphobic neighbor, Dianne Wiest has a startling cameo. Michelle Pfeiffer, as a high-strung, high-priced lawyer, gives one of her rare terrible performances. Jessie Nelson directed. (Rainer; 12/24/01)

(2 hrs. 10 mins.; PG-13) • 2; 13; 15; 16; 17; 32; 43; 48; 51; 54; 60; 63; 74.

★ In the Bedroom

Todd Field, in his directorial debut, has made a fine, straightforward film, about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary, and the rest of the cast, which includes Marisa Tomei, Nick Stahl, and William Mapother, is well served by Field's principled indulgence. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 12; 14; 15; 16; 29; 38; 47; 50; 51; 60; 63; 73; 76.

Italian for Beginners

Lone Scherfig's *Dogma* 95 film is set at a community-center foreign-language class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; PG-13) • 1; 25; 38.

Jimmy Neutron: Boy Genius

Animated spinoff of Nickelodeon's popular series about the world's smartest boy, who battles evil and saves the Earth but still has to face his parents and school. (1 hr. 22 mins.; G) • 15; 16; 39; 40; 44; 45; 46; 51; 53; 54; 59; 61; 63; 65; 69; 73; 74.

Kandahar

Iranian writer-director Mohsen Makhmalbaf's film is about a woman (Nelofer Pazira) journalist who must bypass the Taliban to rescue a suicidal sister in Afghanistan. In Farsi, with English subtitles. (1 hr. 25 mins.; NR) • 5; 24.

Kate & Leopold

Meg Ryan and Hugh Jackman are falling in love, but they're from different time zones—Ryan in contemporary New York, Jackman in the late nineteenth century. Directed by *Girl, Interrupted*'s James Mangold. (2 hrs. 2 mins.; PG-13) • 2; 10; 16; 19; 27; 43; 66; 68.

New Films

Ali

Ambitious and overwrought, Michael Mann's movie works best as a study in Ali (Will Smith) as a son-of-a-bitch *Raging Bull*; when it tries to emblemize Ali as a righteous Everyman, it becomes hagiographic. (Rainer; 12/24/01) (2 hrs. 22 mins.; R) • 16; 40; 44; 53.

★ Amélie

Jean-Pierre Jeunet's frenetic frolic is about a Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls. Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 11; 14; 26; 47; 64.

American Adobo

Philippine director Laurice Guillen's romantic comedy follows the first year in the new lives of five friends who've moved from rural Asia to downtown New York. (1 hr. 44 mins.; R) • 2.

A Beautiful Mind

Russell Crowe plays the real-life mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and the redemptive powers of love. Crowe has a lumbering grace as Nash, but his performance is too lumpy and indrawn; Jennifer Connelly plays his doting, exasperated wife. Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 9; 11; 14; 15; 22; 28; 30; 43; 50; 51; 54; 58; 61; 63; 65; 71; 72; 73; 74; 76.

Beauty and the Beast

Tenth-anniversary rerelease of Disney's animated musical romance about a beautiful young girl and a really sweet ogre. (1 hr. 30 mins.; G) • 87.

Beijing Bicycle

Two Chinese boys vie for the same bicycle in *So Close to Paradise* director Wang Xiaoshuai's story of an unlikely friendship crossing social classes. In Mandarin, with English subtitles. (1 hr. 53 mins.; PG-13) • 7; 38.

★ Black Hawk Down

Ridley Scott's lacerating war movie set in Mogadishu, Somalia, during a disastrous 1993 campaign puts you right into the clamor of combat. As a purely logistical feat, the film is a knockout, but it's so stripped down and devoid of vivid characterizations and political context that it becomes numbing and repetitive. Josh Hartnett, Sam Shepard, and Tom Sizemore co-star. (Rainer; 1/1/02) (2 hrs. 23 mins.; R) • 9; 11; 14; 15; 22; 32; 34; 37; 40; 43; 44; 45; 46; 51; 53; 54; 56; 58; 59; 61; 63; 65; 70; 71; 72; 73; 74; 75; 76.

The Brotherhood of the Wolf

It's an overlong, overloud mélange. Co-stars Monica Bellucci, Samuel Le Bihan, and Mark Dacascos as a mystical Iroquois warrior. (Rainer; 1/14/02) (2 hrs. 25 mins.; R) • 9; 16; 21; 39; 44; 46; 53; 54; 71; 74.

Charlotte Gray

Gillian Armstrong's World War II love story stars Cate Blanchett as the title character, a British agent searching France for her lover and finding Billy Crudup instead. (1 hr. 59 mins.; PG-13) • 24.

The Count of Monte Cristo

James Caviezel plays an escaped nineteenth-century French prisoner who cloaks his identity to seek revenge on his betrayers. Directed by Kevin Reynolds (*Waterworld*); with Guy Pearce. (1 hr. 45 mins.; PG-13) • 9; 11; 14; 15; 17; 22; 32; 39; 40; 44; 45; 46; 50; 53; 57; 59; 61; 62; 63; 65; 70; 73; 74; 75; 76.

★ Domestic Violence

Please see Rainer, page 50. (3 hrs. 16 mins.; NR) • 4.

The Farewell

A fictionalized 24 hours with the colorful East German playwright Bertolt Brecht (Josef Bierbichler) on the eve of the Berliner Ensemble's 1956 fall season. Directed by Jan Schütte; in German, with English subtitles. (1 hr. 31 mins.; NR) • 4.

★ Gosford Park

Robert Altman's murder mystery is set in a British estate in 1932, and it boasts perhaps the best cast in the

Kung Pow: Enter the Fist

Steve Oedekerk stars as a mediocre karate master attempting to avenge his parents' death in this martial-arts spoof, which he also directed. (1 hr. 27 mins.; PG-13) • 9; 10; 11; 16; 29; 30; 36; 41; 42; 44; 45; 46; 49; 51; 52; 53; 54; 55; 56; 58; 59; 62; 63; 67; 68; 69; 72; 74; 76.

Lantana

Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples—including him and his wife. Directed by Ray Lawrence (*Bliss*); with Geoffrey Rush. (2 hrs.; R) • 9; 10; 38; 64.

★ The Lord of the Rings: The Fellowship of the Ring

For most of the way, Peter Jackson's film of J.R.R. Tolkien's book *The Fellowship of the Ring* is powerfully imaginative. The cast includes Elijah Wood, Ian McKel-

★ Monsters, Inc.

No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12/01) (1 hr. 33 mins.; G) • 16.

The Mothman Prophecies

Richard Gere plays a widowed newspaper reporter who becomes consumed by paranormal activity in West Virginia. Directed by Marc Pellington (*Arlington Road*). (1 hr. 52 mins.; PG-13) • 6; 13; 14; 15; 16; 29; 32; 33; 39; 40; 44; 45; 46; 51; 53; 54; 56; 58; 59; 61; 63; 64; 65; 70; 73; 74; 75; 76.

Mulholland Drive

Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retreat of what he's already done to death. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3; 16; 20.

mins.; R) • 5; 43.

The Royal Tenenbaums

Wes Anderson's new movie has a tip-top cast, including Gene Hackman, Anjelica Huston, Gwyneth Paltrow, and Danny Glover. It's about a family of prodigies gone to seed, and Anderson frames everyone in tight, flat compositions, as if he were offering up these people as specimens. Despite good work from Hackman, as the con-man patriarch Royal Tenenbaum, and Huston, as his long-suffering wife, the acting is pretty zombified. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 9; 11; 14; 15; 16; 18; 27; 43; 47; 50; 54; 58; 61; 63; 71; 72; 74.

Second Skin

Spanish director Gerardo Vera's film stars Javier Bardem (*Before Night Falls*) as a surgeon who becomes involved with a married man (Jordi Mollà). In Spanish, with English subtitles. (1 hr. 40 mins.; R) • 7.

★ The Shipping News

Lasse Hallström has a fine feeling for the ways in which people are formed by the ravages of their natural surroundings—in this case, bitter, beautiful Newfoundland. Kevin Spacey, Julianne Moore, Judi Dench, and Pete Postlethwaite co-star. (Rainer; 1/7/02) (1 hr. 58 mins.; R) • 6; 15; 16; 29; 43; 47; 64; 76.

Snow Dogs

Cuba Gooding Jr. plays a Miami dentist who inherits an Alaskan dog-sledding team and the cantankerous mountain man (James Coburn) who pines for them. Directed by Brian Levant (*The Flintstones*). (1 hr. 36 mins.; PG) • 2; 10; 13; 16; 19; 27; 36; 39; 40; 41; 42; 44; 45; 46;

49; 51; 52; 53; 54; 56; 57; 59; 60; 61; 62; 63; 70; 72; 73; 74; 75; 76.

State Property

Music-video director Abdul Malik Abbott's feature debut stars rapper Beanie Seagal as a drug dealer in a turf war. With Jay-Z. (1 hr. 35 mins.; R) • 40; 41; 42; 45; 46; 49; 51; 52; 53; 55; 69; 76.

Storytelling

Todd Solondz's two-part movie is an uneven attempt at extending his taboo-busting rep. In the first part, titled "Fiction," a college student (Selma Blair) is sexually brutalized by her writing professor (Robert Wisdom); in the second, titled "Non-Fiction," a documentary filmmaker, played by Paul Giamatti, makes a

movie about a screwed-up high-schooler (Mark Webber). Solondz is turned on by shocking subject matter, but for all his intellectualized pretensions, he doesn't get much more from it than an exploitation filmmaker would. (Rainer; 1/21/02) (1 hr. 27 mins.; R) • 1; 38.

Time of Favor

An Orthodox Israeli settlement on the West Bank becomes the battleground of the Israeli Army when two friends vie for a powerful rabbi's daughter. Directorial debut of Joseph Cedar. (1 hr. 28 mins.; NR) • 7; 19.

★ Training Day

Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. Both performers are crackjack, but in dramatic-political terms, the film is something of a cop-out. (Rainer; 10/15/01) (1 hr. 52 mins.; R) • 24.

Vanilla Sky

Cameron Crowe directed; Tom Cruise, Penélope Cruz, and Cameron Diaz co-star; and the whole convoluted and unconvincing mess is perhaps the most baroque chick flick ever made. (Rainer; 12/17/01) (2 hrs. 16 mins.; R) • 6; 15; 22; 39; 44; 51; 61; 63.

★ Waking Life

A live-action digital-video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity—one of the very best movies of the year. (Rainer; 10/29/01) (1 hr. 40 mins.; R) • 3.

A Walk to Remember

In this teenage romance, Mandy Moore plays a minister's daughter who falls in love with a popular jock

Opening

Birthday's Early Present

Two days after Nicole Kidman won the Golden Globe for *Moulin Rouge*, English director Jez Butterworth was in New York for the American premiere of *Birthday Girl*, his second picture and Kidman's next. "It's a great time for her, and a really fortunate time to be involved with a film that she's in," Butterworth, 32, acknowledges en route to the after-party. His film, which co-stars Ben Chaplin (pictured with Kidman), is violent and bizarre, an unlikely romance between a tightly wound banker, his Internet-ordered Russian bride—Kidman, with quite a decent accent—and her shadowy, gun-toting friends. "It's kind of like Jonathan Demme's *Something Wild*, but I'm eager to see how audiences will respond. It's really not a very American film," Butterworth says before describing the picture he hopes to make next. "It's an examination of gun control—how there are so many strict laws about guns, and yet so many guns appear on the street." And now that he's worked with Nicole Kidman, can we expect another megastar in his next film? "That's a good question," Butterworth laughs. "Keep in touch—we begin casting next month." *Birthday Girl* opens February 1. (See "New This Week.")



lan, and Cate Blanchett, and they have the same gnarly, paradisiacal quality as the imagery; they're artworks all on their own. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 9; 11; 14; 17; 22; 27; 30; 40; 43; 44; 45; 46; 51; 53; 54; 58; 61; 63; 69; 71; 72; 73; 74; 76.

Maelstrom

A young fashion designer (Marie-Josée Croze) in Montreal has her glamorous life torn apart after a car accident. Written and directed by Denis Villeneuve. (1 hr. 28 mins.; NR) • 7.

The Man Who Wasn't There

The movie isn't there, either. (Rainer; 11/5/01) (1 hr. 56 mins.; R) • 2.

★ Memento

Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. Nolan has a fondness for existential dread, but it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • 24.

Monster's Ball

Billy Bob Thornton has developed a style of acting that is beyond minimal; it's near nonexistent. He plays a Georgia death-row prison guard who winds up in a depth-charged affair with the wife of a man he helped execute. As the wife, Halle Berry is hell-bent on showing us how unglamorous she can be, but her bracing openness in the role periodically snaps the movie out of its arty dreamwalk. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 5; 13; 31; 38.

No Man's Land

Three soldiers, two Bosnians and a Serb, are stuck between enemy lines during the Bosnian war in Bosnian writer-director Danis Tanovic's Golden Globe-winning debut feature film. (1 hr. 37 mins.; R) • 2; 16.

★ Ocean's Eleven

Steven Soderbergh shoots the works in this snazzy, somewhat chilly stars-on-parade heist movie set in Vegas. George Clooney and Julia Roberts co-star, but Soderbergh's direction is the real show here: It's an eye-in-the-sky tour de force. (Rainer; 12/10/01) (1 hr. 45 mins.; PG-13) • 6; 13; 14; 15; 16; 32; 34; 39; 40; 44; 46; 53; 58; 61; 63; 66; 71; 73; 74.

Orange County

Jake Kasdan's ensemble comedy is about a graduating high-school senior (Colin Hanks) and his quest to get into Stanford. With Jack Black, Harold Ramis, and Lily Tomlin. (1 hr. 27 mins.; PG-13) • 6; 14; 15; 22; 29; 32; 40; 43; 44; 45; 46; 51; 53; 54; 59; 60; 61; 63; 65; 70; 73; 74; 76.

The Others

Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 23.

Piñero

Benjamin Bratt shows the rise and fall of seventies outlaw poet Miguel Piñero in Leon Ichaso's (*Sugar Hill*) film. With Giancarlo Esposito, Rita Moreno. (1 hr. 34

(Shane West). Directed by *The Wedding Singer's* Adam Shankman. (1 hr. 36 mins.; PG) • 6; 13; 14; 15; 16; 29; 32; 43; 46; 48; 51; 56; 57; 61; 63; 65; 67; 70; 71; 72; 73; 74; 76.

Wannabe\$

William A. DeMeo wrote, stars in, and co-directed this story about two Brooklyn waiters who become bookies and wind up deeply entrenched with the mob. (1 hr. 40 mins.; NR) • 2; 10; 24; 55; 57; 60; 70; 76.

Waydowntown

Four Canadian co-workers make a bet to see who can remain inside the longest in Gary Burns's film, set mostly in a mall. (1 hr. 23 mins.; R) • 1.

What Time Is It There?

This movie about a watch seller (Lee Kang-Sheng) who becomes enamored of a Paris-bound female customer (Chen Shiang-Chyi) is pleasing to watch, but everything seems to be a metaphor for something else, and the Antonioni-esque alienation effects can be wearying. (Rainer; 1/21/02) (1 hr. 56 mins.; NR) • 3.

Manhattan

Below 14th Street

1. CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Amélie; In the Bedroom; Italian for Beginners; Storytelling; Waydowntown

2. CC Village East

189 Second Ave. (212-529-6799) • American Adobo; I Am Sam; Kate & Leopold; The Man Who Wasn't There; No Man's Land; Snow Dogs; Wannabe\$

3. Cinema Village

22 E. 12th St. (212-924-3363) • Mulholland Drive; Waking Life; What Time Is It There?

4. Film Forum

209 W. Houston St. (212-727-8110) • Domestic Violence; The Farewell; Trembling Before G-d (See also "Museums, Societies, Etc.")

5. Landmark Sunshine Cinema

143 E. Houston St. (212-358-7709) • Kandahar; Metropolis; Monster's Ball; Piñero

6. Loews Village

66 Third Ave. (212-50-LOEWS#952) • The Mothman Prophecies; Ocean's Eleven; Orange County; The Shipping News; Vanilla Sky; A Walk to Remember

7. Quad Cinema

34 W. 13th St. (212-255-8800) • Beijing Bicycle; Maelstrom; Second Skin; Time of Favor

8. The Screening Room

54 Varick St. (212-334-2100) • Little Otik; Moulin Rouge

9. UA Union Square

13th St. and Broadway (212-253-2225) • A Beautiful Mind; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; Gosford Park; Harry Potter and the Sorcerer's Stone; Kung Pow: Enter the Fist; Lantana; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums

14th-41st Streets

10. CC Murray Hill Cinemas

160 E. 34th St. (212-689-6548) • Kate & Leopold; Kung Pow: Enter the Fist; Lantana; Snow Dogs; Wannabe\$

11. Clearview's Chelsea

260 W. 23rd St. (212-777-FILM#597) • Amélie; A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums

12. Clearview's Chelsea West

333 W. 23rd St. (212-777-FILM#614) • Gosford Park; In the Bedroom

13. Loews 19th St. East

890 Broadway, at 19th St. (212-50-LOEWS#858) • I Am Sam; Monster's Ball; The Mothman Prophecies; Ocean's Eleven; Snow Dogs; A Walk to Remember

14. Loews 34th St. Theatre

312 W. 34th St. (212-244-8850) • Amélie; A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Gosford Park; In the Bedroom; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Ocean's Eleven; Orange County; The Royal Tenenbaums; A Walk to Remember

15. Loews Kips Bay Theatre

550 Second Ave., at 32nd St. (212-50-LOEWS#558)

• A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Gosford Park; I Am Sam; In the Bedroom; Jimmy Neutron: Boy Genius; The Mothman Prophecies; Ocean's Eleven; Orange County; The Royal Tenenbaums; The Shipping News; Vanilla Sky; A Walk to Remember

42nd-60th Streets

16. AMC Empire 25 Theatres

234 W. 42nd St. (212-398-3939) • Ali; The Brotherhood of the Wolf; How High; I Am Sam; In the Bedroom; Jimmy Neutron: Boy Genius; Kate & Leopold; Kung Pow: Enter the Fist; Metropolis; Monsters, Inc.; The Mothman Prophecies; Moulin Rouge; Mulholland Drive; No Man's Land; Ocean's Eleven; The Royal Tenenbaums; The Shipping News; Shrek; Snow Dogs; A Walk to Remember

17. CC Cinemas 1, 2, 3

1001 Third Ave., at 60th St. (212-753-6022) • The Count of Monte Cristo; I Am Sam; The Lord of the Rings: The Fellowship of the Ring

18. CC Eastside Playhouse

919 Third Ave., nr. 55th St. (212-755-3020) • The Royal Tenenbaums

19. CC Sutton

205 E. 57th St. (212-759-1411) • Kate & Leopold; Snow Dogs; Time of Favor

20. Clearview's 59th Street East

239 E. 59th St. (212-777-FILM#615) • Mulholland Drive

21. Clearview's Ziegfeld

141 W. 54th St. (212-777-FILM#602) • The Brotherhood of the Wolf

22. Loews 42nd Street E Walk

42nd St. at Eighth Ave. (212-50-LOEWS#572) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Gosford Park; Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Orange County; Vanilla Sky

23. Loews Astor Plaza

44th St. at Eighth Ave. (212-50-LOEWS#699) • The Others

24. Loews State

1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Charlotte Gray; Kandahar; Memento; Training Day; Wannabe\$

25. New York Twin

1271 Second Ave, nr. 66th St. (212-505-CINE#590) • Gosford Park; Italian for Beginners

26. Paris Theatre

4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

27. CC 86th St. East

210 E. 86th St. (212-777-FILM#763) • Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums; Snow Dogs

28. Clearview's Beekman

1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

29. Clearview's First & 62nd St.

400 E. 62nd St. (212-777-FILM#957) • In the Bedroom; Kung Pow: Enter the Fist; The Mothman Prophecies; Orange County; The Shipping News; A Walk to Remember

30. Clearview's Park and 86th St.

125 E. 86th St. (212-777-FILM#604) • A Beautiful Mind; Kung Pow: Enter the Fist

31. Loews 72nd St. East

1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7

1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Black Hawk Down; The Count of Monte Cristo; I Am Sam; The Mothman Prophecies; Ocean's Eleven; Orange County; A Walk to Remember

33. UA East

1629 First Ave., at 85th St. (212-249-5100) • The Mothman Prophecies

34. UA Gemini

1210 Second Ave., at 64th St. (212-832-1670) • Black Hawk Down; Ocean's Eleven

61st Street and Above, West Side

35. Clearview's 62nd and Broadway

1871 Broadway, at 62nd St. (212-777-FILM#864) •

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Moulin Rouge

36. Clearview's Metro Cinema

2626 Broadway, nr. 99th St. (212-777-FILM#609) • Kung Pow: Enter the Fist; Snow Dogs

37. Clearview's Olympia

2770 Broadway, nr. 106th St. (212-777-FILM#613) • Black Hawk Down; The Lord of the Rings: The Fellowship of the Ring

38. Lincoln Plaza Cinemas

30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Beijing Bicycle; In the Bedroom; Italian for Beginners; Lantana; Monster's Ball; Storytelling

39. Loews 84th Street

2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Brotherhood of the Wolf; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; The Mothman Prophecies; Ocean's Eleven; Snow Dogs; Vanilla Sky

lowship of the Ring; The Mothman Prophecies; Orange County; Snow Dogs; State Property

46. Whitestone

2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; How High; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Snow Dogs; State Property; A Walk to Remember

Brooklyn

47. BAM Rose Cinemas

30 Lafayette Ave. (718-623-2770) • Amélie; In the Bedroom; The Royal Tenenbaums; The Shipping News

Beautiful Mind; Black Hawk Down; The Brotherhood of the Wolf; Gosford Park; I Am Sam; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Orange County; The Royal Tenenbaums; Snow Dogs

55. Pavilion Flatbush

314 Flatbush Ave. (718-596-7070) • Kung Pow: Enter the Fist; State Property; Wannabe\$

56. Ridgewood

55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Black Hawk Down; Kung Pow: Enter the Fist; The Mothman Prophecies; Snow Dogs; A Walk to Remember

57. UA Marlboro

6817 Bay Pkwy., at 69th St. (718-232-4000) • The Count of Monte Cristo; Snow Dogs; A Walk to Remember; Wannabe\$

58. UA Movies at Sheepshead Bay

3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A Beautiful Mind; Black Hawk Down; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; The Royal Tenenbaums

Festival

Leave the Gun. Take the Unagi.

In Japanese film noir, the action is always set at night, the redemptive (though morally ambivalent) male hero holds his gun flat on its side, and the violence is as stylish as the killer's silk suit.

At **Dark Visions: Japanese Film Noir & Neo-Noir**, the Japan Society will screen nine films from 50 years of this oft-imitated genre. Movies include Akira Kurosawa's *High and Low* (pictured), a

detective story about a wealthy executive's hunt for a kidnapped child (remade with Mel Gibson as *Ransom*); *Labyrinth of Dreams*, the emerging Sogo Ishii's black-and-white film about a vengeful bus driver in prewar Japan; and *Endless Desire*, Shohei Imamura's 1958 film about a missing cache of morphine. Through March 22. (See "Museums, Societies, Etc.")

40. Magic Johnson Harlem USA

300 W. 125th St. (212-665-8733) • Ali; Black Hawk Down; The Count of Monte Cristo; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Snow Dogs; State Property

41. New Coliseum

701 W. 181st St. (212-740-1545) • Kung Pow: Enter the Fist; Snow Dogs; State Property

42. Nova

3589 Broadway, nr. 147th St. (212-862-5728) • Kung Pow: Enter the Fist; Snow Dogs; State Property

43. Sony Lincoln Square

1998 Broadway, at 68th St. (212-50-LOEWS#638) • A Beautiful Mind; Black Hawk Down; Gosford Park; Harry Potter and the Sorcerer's Stone; I Am Sam; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Orange County; Piñero; The Royal Tenenbaums; The Shipping News; A Walk to Remember

Bronx

44. Bay Plaza

2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Ali; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Snow Dogs; Vanilla Sky

45. Concourse Plaza

214 E. 161st St. (718-588-8800) • Black Hawk Down; The Count of Monte Cristo; How High; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fel-

**48. Brooklyn Heights Pavilion**

70 Henry St. (718-369-0838) • I Am Sam; A Walk to Remember

49. Canarsie

9310 Ave. L, at E. 93rd St. (718-251-0700) • Kung Pow: Enter the Fist; Snow Dogs; State Property

50. Cobble Hill Cinema

265 Court St. (718-596-9113) • A Beautiful Mind; The Count of Monte Cristo; Gosford Park; In the Bedroom; The Royal Tenenbaums

51. Court Street 12

106 Court St. (718-246-7469) • A Beautiful Mind; Black Hawk Down; I Am Sam; In the Bedroom; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Orange County; Snow Dogs; State Property; Vanilla Sky; A Walk to Remember

52. Kent Triplex

Coney Island Ave. at Ave. H (718-338-3371) • Kung Pow: Enter the Fist; Snow Dogs; State Property

53. Linden Boulevard Multiplex

Linden Blvd. and Eldert Lane (718-277-0303) • Ali; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Snow Dogs; State Property

54. Pavilion

188 Prospect Park West (718-369-0838) • Wannabe\$; A

Queens

59. Centre Sunnyside

42-17 Queens Blvd. (718-361-6869) • Black Hawk Down; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Mothman Prophecies; Orange County; Snow Dogs

60. Cinemart

106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • I Am Sam; In the Bedroom; Orange County; Snow Dogs; Wannabe\$

61. College Point Multiplex

28-55 Ulmer St., Whitestone (718-886-4900) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; The Royal Tenenbaums; Snow Dogs; Vanilla Sky; A Walk to Remember

62. Jackson Triplex

82nd St. at Roosevelt Ave. (718-478-6777) • The Count of Monte Cristo; Kung Pow: Enter the Fist; Snow Dogs

63. Kaufman Astoria Cinema

38th St. at 35th Ave. (718-786-2020) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; I Am Sam; In the Bedroom; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; The Royal Tenenbaums; Snow Dogs; Vanilla Sky; A Walk to Remember

64. Kew Gardens Cinemas

81-05 Lefferts Blvd. (718-441-9835) • Amélie; Gosford Park; Lantana; The Mothman Prophecies; The Shipping News

65. Main Street Cinemas

72-66 Main St. (718-263-4828) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; Jimmy Neutron: Boy Genius; The Mothman Prophecies; Orange County; A Walk to Remember

66. North Shore Towers

27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Kate & Leopold; Ocean's Eleven; Trembling Before G-d

67. Plaza

103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Kung Pow: Enter the Fist; A Walk to Remember

68. UA Brandon Cinema

70-20 Austin St., Forest Hills (718-544-1020) • Kate & Leopold; Kung Pow: Enter the Fist

69. UA Crossbay

94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; State Property

70. UA Crossbay II

92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Black Hawk Down; The Count of Monte Cristo; The Mothman Prophecies; Orange County; Snow Dogs; A Walk to Remember; Wannabe\$

71. UA Midway

108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A Beautiful Mind; Black Hawk Down; The Brotherhood of the Wolf; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; The Royal Tenenbaums; A Walk to Remember

72. UA Movieworld

242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A Beautiful Mind; Black Hawk Down; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Royal Tenenbaums; Snow Dogs; A Walk to Remember

Staten Island

73. Atrium

680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; In the Bedroom; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; Snow Dogs; A Walk to Remember

74. Staten Island Stadium 16

2474 Forest Ave. (718-273-4200) • A Beautiful Mind; Black Hawk Down; The Brotherhood of the Wolf; The Count of Monte Cristo; I Am Sam; Jimmy Neutron: Boy Genius; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Ocean's Eleven; Orange County; The Royal Tenenbaums; Snow Dogs; A Walk to Remember

75. UA Hylan Plaza

107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Black Hawk Down; The Count of Monte Cristo; The Mothman Prophecies; Snow Dogs

76. UA Movies at Staten Island

141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • A Beautiful Mind; Black Hawk Down; The Count of Monte Cristo; In the Bedroom; Kung Pow: Enter the Fist; The Lord of the Rings: The Fellowship of the Ring; The Mothman Prophecies; Orange County; The Shipping News; Snow Dogs; State Property; A Walk to Remember; Wannabe\$

Museums, Societies, Etc.

77. American Museum of the Moving Image

36-01 35th Ave., Astoria, Queens (718-784-0077); \$8.50. • "Across 110th Street: Images of Harlem on Film." 2/2: *Cotton Comes to Harlem* (1970); *A Rage in Harlem* (1991). 2/3: *Aaron Loves Angela* (1975); *Moon Over Harlem* (1939).

78. Anthology Film Archives

32 Second Ave. (212-505-5110); \$8. • "LaCinemaFe: Latin American Cinema Festival of New York." 1/28: *Tricky Life* (2001). 1/29: *The Sweat of the Nightingales* (1999); *Minerva's Quest* (2000); *Caracas: Love to Death* (2000); *Games Under the Moon* (2001). 1/30: *Terminal* (2000); *The Taking of the Embassy* (2000). 1/30: *Black Angel* (2000); *The City of M* (1999); *Three Nights* (2000); *Sangrador* (2000). 1/31: *Terminal* (2000); *Manuela Saiz* (2000); *Lost Horizon* (2000); *Almost Nothing*

(2000). 2/1: *Cuban Fire* (2000); *Tea For Two* (2000); *The Taking of the Embassy* (2000); *To and Fro* (2000). 2/2: *Gatica, the Monkey* (1992); *Taxi, An Encounter* (2001); *Condemned to Freedom* (2000); *Tea For Two* (2000); *Black Angel* (2000).

79. Cinema Classics

332 E. 11th St. (212-677-5368); \$5. • 1/29-1/30: *Veronica Voss* (1982). 1/31: *Take The Money and Run* (1969). 2/3-2/6: *Annie Hall* (1977).

80. Film Forum

209 W. Houston St. (212-727-8110); \$9. • "Greatest Hits: Highlights From Film Forum's Repertory Screen." 1/29-1/30: *Jules and Jim* (1961); *Diary of a Chambermaid* (1964). 1/31: *Grey Gardens* (1976); *Salesman* (1968). 2/1-2/3: *The Third Man* (1949); *Touch of Evil* (1958). 2/4-2/5: *Walkabout* (1971); *Picnic at Hanging Rock* (1975).

81. Film Society of Lincoln Center

65 W. 65th St., plaza level (212-875-5600); \$9. • "Wry Smiles, Suspicious Glances: The Films of Andrej Munk." 2/1-2/2: *Eroica* (1958); *Bad Luck* (1960); *The Last Pictures* (2001). 2/3: *Eroica* (1958); *Bad Luck* (1960); *Passenger* (1952). 2/5: *The Men of the Blue Cross* (1955); *Man on the Tracks* (1956).

82. French Institute

Florence Gould Hall, 55 E. 59th St. (212-355-6100); \$8. • "A Portrait of the Artist's Life." 1/29: *La Carrosse d'Or* (1952). 2/5: *Le Mépris* (1953).

83. Japan Society

333 E. 47th St. (212-832-1155); \$9. • "Dark Visions: Japanese Film Noir & Neo-Noir." 2/1: *The Guard From Underground* (1992). 2/8: *Labyrinth of Dreams* (1997).

84. Makor

35 W. 67th St. (212-601-1000); \$9. • 1/29-1/31: *Yana's Friends* (1999). 2/5-2/7: *Sobibor, October 14, 1942, 4 P.M.* (2001).

85. Museum of Modern Art

11 W. 53rd St. (212-708-9480); free with \$10 admission, \$6.50 for students and seniors. • "The Billy Rose Tribute to Anna Magnani." 1/29: *Nella Città d'Inferno* (1958); *La Cieca di Sorrento* (1934). 1/31: *La Cieca di Sorrento* (1934); *Mamma Roma* (1962). "Alexander Sokurov: A Retrospective." 2/1: *Second Circle* (1980); *Days of the Eclipse* (1988). 2/2: *Mother and Son* (1997); *Simple Elegy* (1990); *An Elegy From Russia* (1993). 2/3: *The Lonely Voice of Man* (1978); *Moscow Elegy* (1986); *A Fortunate Life* (1996). 2/4: *Oriental Elegy* (1996); *Dolce* (1999). 2/5: *Mournful Indifference* (1983).

86. Scandinavia House

Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); \$8. • "2001 Nordic Oscar Contenders." 1/30: *Elling* (2001). 2/5: *Joki* (2001).

87. Sony Imax Lincoln Square

1988 Broadway, at 68th St. (212-LOEWS#638); \$9.50. • *Across the Sea of Time; Beauty and the Beast; China: The Panda Adventure; Mysteries of Egypt; The Endurance: Shackleton's Legendary Antarctic Adventure.*

88. Two Boots Pioneer Theater

155 E. 3rd St. (212-254-3300); free. • 1/29: *Clouds of Magellan* (2001). 2/5: *The Cedar Bar* (2000). "Star Theater: Orson Welles." 1/30: *Mr. Arkadin* (1956). "The Den of Strange Behavior." 2/4: *Rhinoceros* (1974).

89. YWCA Cine-Club

610 Lexington Ave., at 53rd St. (212-735-9717); \$7. • "Cinema of the Shadows: The Hollywood Film Noir." 2/2-2/3: *The Blue Dahlia* (1946).

Opening

Fashion Director

Slackers, the directorial debut of *W* and *Vogue* photographer Dewey Nicks, is likely to surprise those who know his fashion work. (And no, it's not the sequel to Richard Linklater's similarly titled film.)

The darkly romantic gross-out comedy—about three college roommates caught cheating by a psycho (Jason Schwartzman, pictured left) who blackmails them into hooking him up with his dream girl (James King, center)—plays more like an issue of *Maxim*, albeit a better-shot one. "I wanted to break out of that precious world where people are so sensitive about their image," Nicks, 38, says. "I wanted to slander everything." Opens February 1. (See "New This Week.")

NO SHORTAGE OF TALENT After the critical success of his English high comedy *Gosford Park*, **Robert Altman** (pictured) is coming back to New York (despite his

stated preference for England) to make his next film, *Voltage*. The film, already set to star **Steve Buscemi**, **Elliott Gould**, **Philip Seymour Hoffman**, **William H. Macy**, **Joaquin Phoenix**, and **Liv Tyler**, just to name a few, is based on **Robert**

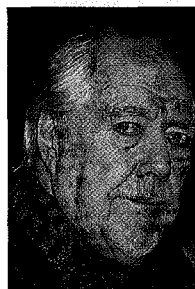
Grossbach's 2001 novel *A Shortage of Engineers*, which follows the relationships of a group of techies on Long Island. Filming is scheduled to begin in mid-May at an undetermined New York location.

ALL ABOARD Hot ticket **Russell Crowe** is reportedly in talks to play Captain Jack Aubrey in the film *Master and Commander*, an adaptation of the late historical novelist Patrick O'Brian's work of the same title, which spawned a series of books with the same cast of characters. **Peter Weir** (*Dead Poets Society*) will direct the Napoleonic adventure, and 20th Century Fox will produce.

MAN FOR ALL MEDIA Director **Neil LaBute** is making his recent Off Broadway hit *The Shape of Things* into a movie. The original cast members, including **Rachel Weisz** and **Gretchen Mol** (pictured), are reportedly all returning for the film, which tells the story of a man who becomes the subject of a student's artistic obsession. Working Title and Pretty Pictures will produce, with LaBute himself adapting and directing.

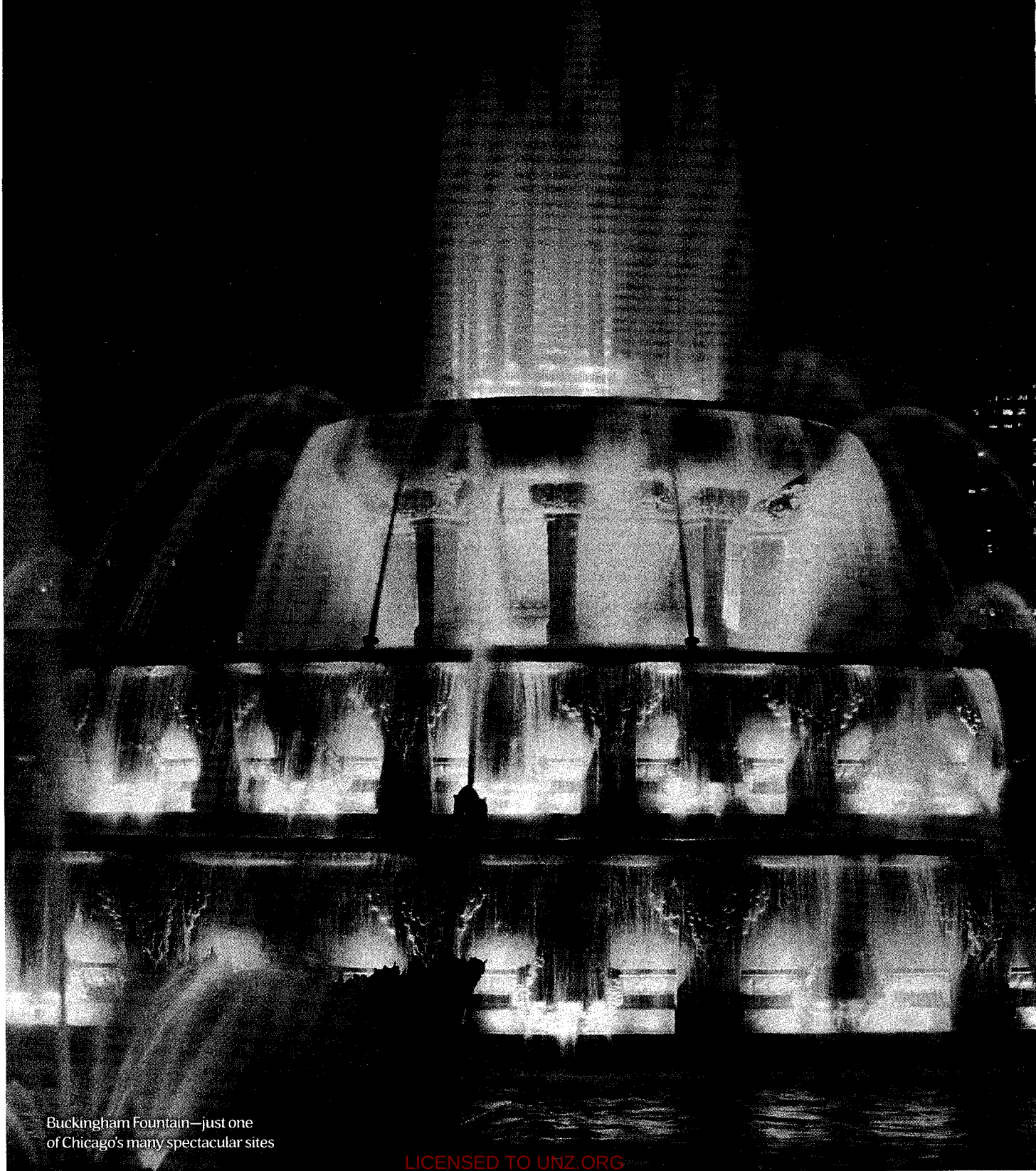
CRIME PAYS Perpetually-on-parole actor **Robert Downey Jr.** is in talks to star in *Six Bullets From Now* for Ridley Scott's Scott Free Productions and Miracle Entertainment. **Stephen Kay** (*Get Carter*) directs the action thriller, which is inspired by the true-life seventies theft of over \$10 million in money and goods from New York's Pierre Hotel by five gunmen. Production kicks off in the spring in Montreal and New York; no distributor is yet attached.

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Theater

cue

Edited by Logan Hill

Broadway

Previews and Openings

Bea Arthur on Broadway: Just Between Friends

The wry grande dame Bea Arthur, who won a Tony for her portrayal of Vera Charles in *Mame* and originated the role of the matchmaker Yente in *Fiddler on the Roof*, looks to give Elaine Stritch some stiff competition. Accompanied by pianist Billy Goldenberg, she'll sing classics, reflect on decades in the business, and just maybe touch on *Golden Girls*, the sitcom that made her a household name and, oddly enough, a gay-culture favorite. \$50-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/17 opening. Through 3/10. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Opening

The Loneliest Number, Times Four

Thanks to some schedule-resuffling at the Manhattan Theatre Club, audiences are about to get another chance to take a look at Christopher Shinn, the 26-year-old who already has critics calling him a "playwright to reckon with." Shinn's *Four* (featuring, from left, Isiah Whitlock Jr. and Keith Nobbs), set in his hometown of Hartford, will transfer to the MTC after a successful Worth Street production and a Royal Court Theatre run in London. The drama tracks four lonely hearts—a successful professor, a jock, a bookish young woman, and an Internet-surfing teenager, all bound by lust—as they pair off on the Fourth of July. In previews for a February 19 opening. (See "Off Broadway.")

Now Playing

Aida

Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. \$25-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast

The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. \$25-\$85. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret

This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Molly Ringwald and Raúl Esparza. \$25-\$95. Mon., Tues., Thurs.-Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago

This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. \$20-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact

This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. \$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ 42nd Street

Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. \$20-\$95. Tues.-Sat.

like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King

Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. \$30-\$95. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!

This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Madigan, and Karen Mason star. Call for schedule. \$55-\$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Noises Off

Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. \$40-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers

Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. \$30-\$100. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof

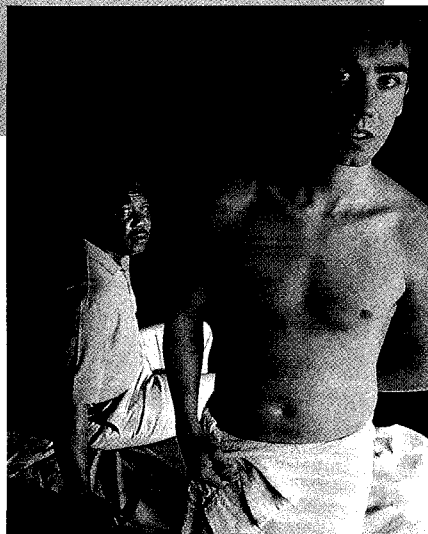
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. \$24-\$69. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. \$35-\$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

★ Sexaholic

John Leguizamo returns with his first solo Broadway show since getting his *Freaky on*. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Lati-



at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty

A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. \$31-\$86. Mon.-Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Les Misérables

An audacious button-pusher with over-the-top songs

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

nos for Dummies: From Montezuma to Me." \$30-\$70. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Through 2/10. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). \$30-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown

A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. \$75-\$85. Mon., Wed.-Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Berkoff Is Back

The frightening actor Steven Berkoff returns with a suitably dark suite of solo one-acts, including his creepy rendition of *The Tell-Tale Heart*, the masochistic story *Actor*, and *Dog*, a scary drama about an East-Enders who's more cruel than his pet pitbull. \$35-\$45. Wed.-Sat. at 8, Sun. at 3. In previews for a 1/31 opening. • 45 Bleeker Theatre, 45 Bleeker St. (212-307-4100).

Damien

This drama by Aldyth Morris pays tribute to the life and good works of the nineteenth-century priest Father Damien. \$20-\$25. In previews for a 2/7 opening. Through 2/17. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Finder's Fee

Wesley Moore's romantic drama transpires in the corrupt arena of New York real estate. \$35. Mon., Wed.-Fri. at 8, Sat. at 7 and 10. Through 3/3. • Rattlestick Theatre, 224 Waverly Place (212-627-2556).

Four

Twentysomething playwright Christopher Shinn found success in a Worth Street production of this drama last year, and has been rewarded with this MTC transfer. Directed by Jeff Cohen, Shinn's drama tracks the lives of four ordinary folks who meet at a Hartford, Connecticut, July 4 celebration. \$45. Tues.-Sun. at 7:30, Sat. and Sun. at 3. Previews begin 1/29 for a 2/19 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Further Than the Furthest Thing

Neil Pepe directs an ambitious new drama by Zinnie Harris, in which a volcanic eruption forces residents to flee a small island off the South African coast. The play tracks the refugees' resettlement to a nearby industrial town. \$55. Tues.-Sat. at 8, Sat. at 2:30 and Sun. at 2:30 and 7. In previews for a 2/5 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Peter and Wendy

The ambitious theater company Mabou Mines revives Liza Lorwin's beloved, Obie-winning adaptation of the *Neverland* saga, which features inspired puppetry by the likes of Basil Twist and Jane Catherine Shaw. Lee Breuer directs. \$10-\$30. Call for schedule. 2/1-2/24. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Sorrows & Rejoicings

Judith Light, Charlayne Woodard, and John Glover all star in Athol Fugard's South African drama about a black woman and a white woman who meet at a lover's funeral. Fugard also directs. \$35-\$50. Tues., Thurs.-Sun. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. In previews for a 2/4 opening. Through 2/24. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Opening

A Dry New Season

Second Stage Theatre has mopped up after its splashy production of the Broadway-bound *Metamorphoses* in order to welcome *Sorrows and Rejoicings*, a new work by the prolific South African dramatist Athol Fugard. For this post-apartheid tale of two women—one black, one white—who meet at the funeral of a man both loved, Fugard directs a sharp cast of three stage veterans. Judith Light, who drew raves and awards for her performance in *Wit*, stars opposite the terrific Charlayne Woodard (*Ain't Misbehavin'*) and John Glover (pictured, with Woodard), who won a

Tony for his role in *Love! Valour! Compassion!* and will always be remembered for his portrayal of a maniacal schoolmaster in the tortured preadolescent classic *The Chocolate War*. In previews for a February 4 opening. (See "Off Broadway.")



Now Playing

Are You Dave Gorman?

This surprisingly successful solo show by Dave Gorman is just part of the comedian's dogged effort to track down every other Dave Gorman in the world. \$25-\$40. Wed.-Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. \$55-\$65. Tues.-Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

★ Brutal Imagination

This imaginative work tells the story of the imaginary African-American man who supposedly killed Susan Smith's children. Written by poet-playwright Cornelius Eady, with music by Diedre Murry performed by a jazz quartet, it's based on Eady's striking volume of poetry, *Brutal Imagination*, a finalist for the 2001 National Book Award. \$15-\$45. Tues.-Fri. at 8, Sat. at 5 and 9, Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Carson McCullers (Historically Inaccurate)

Sarah Schulman's new drama, directed by August Wilson vet Marion McClinton, investigates the life of one of the South's legendary writers, the author of such melancholy works as *The Heart Is a Lonely Hunter* and *The Ballad of the Sad Café*. \$35. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 2/3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

★ The Castle

William Atherton portrays "K," a man fighting a legendarily vague conspiracy, in Max Brod's very dark comedy based on Kafka's 1922 novel. \$40. Tues.-Wed. at 7, Thurs.-Sat. at 8, Sat. at 2, Sun. at 3. Through 2/17. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

The Complete Works of William Shakespeare (Abridged)

An uninspired crash-course through the Bard's works. \$25-\$55. Tues.-Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ Cymbeline

(See John Simon's review in this issue.) Director Bartlett Sher and Theatre for a New Audience open

their lauded, energetic production of Shakespeare's rarely produced romance after a very successful run in the Bard's homeland. The show romps through country tunes, ancient Rome and Britain, and the Wild West. \$55. Tues.-Sat. at 7:30, Sat. and Sun. at 2. Through 2/24. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. \$20-\$50. Tues.-Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. \$39. Wed.-Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

★ Elaine Stritch: At Liberty

The extraordinary Elaine Stritch has collaborated with New Yorker writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. \$40. Wed.-Sat. at 8, Sun. at 3. • Public Theater, 425 Lafayette St. (212-239-6200).

Embers

Catherine Gropper's drama about the New York artist Louise Nevelson. \$25-\$40. Mon.-Sat. at 8, Sat. at 2. Through 2/24. • Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. \$49.50-\$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hobson's Choice

(See John Simon's review in this issue.) Brian Murray and Martha Plimpton star in Harold Brighouse's 1915 comedy about a tyrannical cobbler and his three daughters. David Warren directs. \$45. Call for schedule.

• Atlantic Theater, 336 W. 20th St. (212-239-6200).

★ Homebody/Kabul

In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written several years before September 11, the drama features Dylan Baker and Linda Emond. \$50-\$60. Tues.-Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Homecoming

Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart*, returns with her solo comedic show, directed by Maryann Lombardi. \$35. Thurs.-Sat. at 8, Sun. at 7. Through 3/10. • ArcLight Theater, 152 W. 71st St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. \$49.50-\$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigenia at Aulis

Agamemnon and his daughter Iphigenia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. \$28-\$25. Tues. at 7, Thurs.-Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

★ La Lupe: My Life, My Destiny

Carmen Rivera's successful musical about the salsa star returns, starring Doreen Montalvo. Tuesday performances are in English; all others are in Spanish. \$40. Tues.-Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-239-6200).

Love, Janis

An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Cathy Richardson and Catherine Curtin are now joined by pop singer Beth Hart. \$35-\$75. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Misterman

Irish playwright Enda Walsh's drama about a lonely, isolated man living in Innishfree. \$20. Wed.-Sun. at 8, Sun. at 4. Through 2/3. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

Monster

Classic Stage Company presents Neal Bell's new adaptation of Mary Shelley's *Frankenstein*. Directed by Michael Greif (*Rent*), the tale transpires on a vessel sailing for the North Pole. \$30-\$40. Tues.-Sat. at 8, Sun. at 3. Through 2/17. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Mostly Sondheim

Musical vet Barbara Cook's new solo show arrives in New York after a successful West End run. \$40 and \$60. Sun. and Mon. at 7:30. Through 2/11. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Mrs. Feuerstein

Off-Off vet Murray Mednick's drama about a Holocaust-obsessed writing teacher who fantasizes about a ménage à trois with two German colleagues. \$40. Tues.-Sat. at 8, Sun. at 3. Through 1/27. • Chashama Theatre, 135 W. 42nd St. (212-591-1343).

Murdered by the Mob

Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your Italian dinner. \$59. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing

Just like a regular musical revue, but without pants. \$35-\$50. Mon., Wed.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Othello

Two of our finest Shakespearean actors take the stage. Keith David plays the title role; Liev Schreiber plays Iago. Former Long Wharf Theatre artistic director Doug Hughes directs. \$25-\$35. Tues.-Sat. at 8, Wed., Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Perfect Crime

This thriller is the longest-running Off Broadway play of all time. \$40. Mon. and Thurs.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

The Phantom Lady

The founder of Repertorio Español, René Buch, directs Pedro Calderón de la Barca's classic, a ghostly drama about a sheltered aristocratic widow. \$28-\$35. Through 2/17. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," and "The Windsurfer." \$29.90-\$39.90. Tues.-Thurs. at 8, Fri. and

Onstage

Tinkering With Tinkerbell

When the experimental theater company Mabou Mines opened *Peter and Wendy*, its playfully exuberant take on *Peter Pan*, in 1997, seven skillful puppeteers brought to life a child's fantastic dream. Laundry pirouetted across the sky, a cruel puppet crocodile danced a tango with Captain Hook, and Tinkerbell was brought to life in the shimmering space between two finger-cymbals. Now puppet masters Basil Twist and Jane Catherine Shaw are reuniting with the Obie-



winning actress Karen Kandel and director Lee Breuer to restage the dreamscape fantasy at the New Victory, through February 24. Fans of avant-garde theater and Pokémon alike should be thoroughly delighted with this giddy jaunt into Neverland. (See "Off Broadway.")

with more than 4,000 performances, it's lasted longer than a lot of real marriages. \$75-\$80. Thurs.-Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. \$40. Tues.-Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 2/20: Barbara Barrie, Stefanie Powers, and Lillias White. \$55. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Arms and the Man

Ernest Johns directs George Bernard Shaw's wartime comedy. \$15-\$40. Call for schedule. Through 3/28. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

As It Is in Heaven

In Arlene Hutton's musical drama, set in a Shaker community in 1830s Kentucky, a group of women claim to have visions of angels. \$15. Call for schedule. Through 2/5. • Arclight Theatre, 152 W. 71st St. (212-279-4200).

Belly Up

Tom Bondi and Mark Holt play eighteen of the seediest characters in New York nightlife. \$20. Wed.-Sat. at 8. Through 2/23. • Sanford Meisner Theatre, 164 Eleventh Ave., at 22nd St. (212-592-3480).

Canard, Canard, Goose?/Obscene Jesters/I Think I Ken/Wallflower

Three new works occupy Here's weekend nights, including Sloan MacRae's *Obscene Jesters*, a drama about three stand-up comedians on the road, with music by Michael Friedman. Call for schedule and prices. Fri.-Sun. Through 2/17. • Here, 145 Sixth Ave. (212-647-0202).

Criss Angel Mindfreak

A futuristic illusion and escape art show. \$15-\$55. Mon.-Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. • World Underground Theatre at WWF New York, Broadway, at 43rd St. (212-307-4100).

¿De Donde? (Where Are You From?)

Mary Gallagher's drama about an illegal Latin American immigrant who is detained by authorities. \$15. Fri.-Mon. at 8. Through 2/11. • Looking Glass Theatre, 422 W. 57th St. (212-206-1515).

★ Dead Tech

Here's executive director, Kristin Marting, heads to

Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Shape of Things

Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men*. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. \$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Siamese Show con Tola and Maruja

Colombian actors Bernardo Cardona, Carlos Mario Gallego, and Sergio Valencia star in this rambunctious comedy about two sets of twins. Also in repertory at Repertorio Español: *Vieques*, *La Gringa*, *La Casa de Bernarda Alba*, and *Casa Propia*. \$25-\$40. Call for schedule. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

Stomp

A boisterous riot of found-object percussion. \$29.50-\$55. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Syndrome

Kirk Wood Bromley's new drama about the life of a man with Tourette's amps up the reality when Joshua Lewis Berg, an actor who really has Tourette's Syndrome, plays the lead. Rob Urbanati directs. \$35. Wed.-Sat. at 8. Through 2/9. • Greenwich Street Theatre, 547 Greenwich St. (212-604-255-3940).

★ The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. \$49.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

★ Tape

(See John Simon's review in this issue.) Already adapted into a film directed by Richard Linklater, Stephen Belber's intimate drama about three friends who reunite ten years after their high school graduation returns to the stage. Belber has expanded the drama considerably, and forsaken Hollywood gentry for members of its original Off-Off Broadway cast. \$25. Tues.-Sat. at 8. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and,

DUMBO, where she'll use that legendary "loftlike" space to stage a large-scale multimedia adaptation of Ibsen's *The Master Builder*. Marting and Celise Kalke have stripped Ibsen's play down to two characters and then exploded the drama with evocative samples from architectural texts and a new score by composer Todd Griffin. \$15-\$18. Wed.-Sun. at 8. 1/30-2/23. • Puritan Iron Foundry, 56 Water St., Brooklyn (212-647-0202).

Eve's Apple

Screaming Venus stages a festival of one-person shows, including Lisa D'Amour's *Autopsy*, a drama about three mutant girls, and Kevin Flynn's *Shotgun Wedding*, a tale about the playwright's days as Discovery Channel shark-bait. \$15. Call for schedule. Through 2/3. • Kraine, 85 E. 4th St. (212-358-3689).

★ Flicker

Big Art Group (*Cleancut, Catastrophe!*) takes on slasher films with a "real-time film" production combining live actors and two film reels. \$15. Thurs.-Sun. at 7:30. Through 2/3. • P.S. 122, 150 First Ave. (212-477-5933).

Hearts of Men

Television vet Malik Yoba takes on modern masculinity. \$25-\$39.50. Call for schedule. 1/29-2/3. • Beacon Theatre, Broadway at 74th St. (212-307-7171).

Japa-Rica

Masayasu Nakanishi's autobiographical solo show, subtitled "A Crash Course in Being American," satirically limns the actor's painful journey from Japan to the Manhattan stage. \$15. Wed.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7. 2/6-2/10. • Trilogy Theatre, 341 W. 44th St. (212-592-3072).

Lapis Blue Blood Red

Cathy Caplan's drama about the Italian baroque artist Artemisia Gentileschi coincides with the Met's exhibition of the artist's works. \$30. Tues.-Sat. at 8:30, Sat. and Sun. at 4. • Here, 145 Sixth Ave. (212-647-0202).

Life Is a Dream

Pedro Calderon de la Barca's imagistic classic is revived

by Edge Theater. Thurs.-Sun. at 8. Through 2/16. • Walker Space, 46 Walker St. (212-414-5136).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)

The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car "that turns out to be human consciousness in disguise." \$15. Tues., Thurs.-Sun. at 8. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Monday Night Magic

Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. \$25-\$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono

An inventive, interactive play set in a barlike environment, with a sock puppet. \$10-\$15. Thurs.-Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Native Son

Christopher McElroen's adaptation of the Richard Wright classic, endorsed by Wright's widow and daughter, returns in time for Black History Month. \$15. Thurs.-Sat. at 8, Sun. at 3. Through 2/24. • HSA Theater, 645 St. Nicholas Ave at 141st St. (212-539-8828).

No Live Girls: A Times Square Festival

To celebrate the Show World porn palace's transformation into Todo con Nada's theater, the company will stage David Rabe's *In the Boom Boom Room*, Genet's *The Balcony*, and a number of short works. \$18. Call for schedule. Through 2/24. • Todo con Nada Show World, 685 Eighth Ave. at 42nd St. (212-586-7829).

No. 11 (Blue & White)

Alexandra Cunningham's new play, directed by Daniel Aukin, tracks teens in a suburban high school. \$15. Call for schedule. Through 2/3. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-206-1515).

Permanent Visitor

A festival of plays celebrating the playwright and nov-

elist Dawn Powell. \$15. Call for schedule. • 78th Street Theatre Lab, 236 W. 78th St. (212-206-1515).

Post Traumatic Slave Syndrome

Kamal Sinclair Steele's multifaceted take on the legacy of slavery returns with a rewritten second act. \$20. Thurs.-Sat. at 8, Sun. at 5. 1/31-2/24. • Baha'i Center Theater, 51 E. 11th St. (212-802-9350).

Rebel Without a Pause

Having ditched the monologue she planned to deliver after the events of September 11, solo performer Reno is confronting the WTC disaster, the war, and more. \$15. Thurs.-Sun. at 8. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Reddy or Not

Performer Gita Reddy riffs on sex, race, and celebrity. Spoken word vet Reggie Cabico and Fitz Mangubat accompany her. \$15. Wed. at 8. Through 2/6. • St. Mark's Theater, 94 St. Marks Place (212-777-6088).

The Ring: The Operatic Era Laboratory

Target Margin stages five original pieces that probe aspects of Richard Wagner's *The Ring*. \$5. Call for schedule. Through 2/10. • Flamboyant Theatre, 107 Suffolk St. (212-358-3657).

Seamus Heaney's The Cure at Troy

Kevin Osborn directs Heaney's masterful translation of the ancient Greek tragedy *Philoctetes*. \$19. Thurs.-Sat. and Mon. at 8, Sun. at 3. Through 2/24. • Blue Heron Arts Center, 121 E. 24th St. (212-979-5000).

Speed-Hedda

Ibsen's classic is retold as a mambo melodrama set in 1962 by the gender-bending Los Angeles troupe Fabulous Monsters Performance Company. Thurs.-Sun. at 8. Through 2/3. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

★ Tartuffe

Gerald Anthony, Crista Moore, and Keith Reddin star in Jeff Cohen's new version of the Moliere comedy, set in 1930s Manhattan. \$15. Thurs.-Sat. at 8, Sun. at 3. Through 2/16. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

★ To You, The Birdie! (Phèdre)

The Wooster Group makes a rare Brooklyn excursion to stage an ambitious adaptation of Racine's *Phèdre*, as translated by Paul Schmidt. The company's ever-inspired regulars, Willem Dafoe and Kate Valk, will join the terrific Frances McDormand to stage a fractured fantasy of a tale in a high-tech environment of digital projections and low-tech devices. The performance marks the opening of the new 275-seat St. Ann's Warehouse, formerly a DUMBO spice factory. \$25-\$30. Tues.-Sat. at 8, Sat. at 3. 2/1-3/9. • St. Ann's Warehouse, 138 Water St., Brooklyn (212-966-3651).

!Todo Tango!

A raucous tango musical conceived by Angel Gil Orrios and Marga Mitchell. \$22-\$25. Thurs.-Sat. at 8, Sat. at 3, Sun. at 4. Through 2/17. • Thalia Spanish Theatre, 41-17 Greenpoint Ave., Queens (718-729-3880).

★ The Train Play

The talented downtown troupe Clubbed Thumb stages a comic drama by Liz Duffy Adams about some very odd strangers on a train, including an earth goddess, a 12-year-old with superpowers, and three brothers from Ulyanovsk. \$15. Thurs.-Sun. at 8. Through 2/2. • Ohio Theater, 66 Wooster St. (212-802-8007).

2 For 1

Three graduates of the Ringling Bros. Clown College (Mark Gindick, Ambrose Martos, and Matthew Morgan) clown around with whoopee cushions, torches, trampolines, and more. \$12. Thurs.-Sat. at 8, Sun. at 3. Through 2/11. • 111 West 42nd St., 111 W. 42nd St. (212-631-5819).

Unequalibrium

A new solo show by Alexander Lyras (*desperelics*) introduces a science teacher, a plumber, a laid-off Web designer, and an attorney in a variation on Homer's *Odyssey*. \$30. Fri. and Sat. at 8, Sun. and Mon. at 7. • Gene Frankel Theater, 24 Bond St. (212-462-3107).

Onstage A Well-Built Play

About six years ago, Kristin Marting found herself in a relationship with an architect. "I went to architecture lectures, read books, and came across this beautiful book *Dead Tech*," recalls Marting, the executive director of the performing-arts space Here. "There were photographs of all of these structures and systems that were considered state-of-the-art when they were built—epic, even—that became obsolete, sometimes even before they were completed." Though the relationship didn't pan out, the inspiration has, as Marting prepares to connect *Dead Tech* (by Manfred Hamm, Rolf Steinberg, and Robert Jungk) to Henrik Ibsen's classic drama *The Master Builder*, a tale of an accomplished but unproductive architect who is challenged by a talented apprentice and a fiery young woman. For *Dead Tech*, Marting has devised a sprawling new production that integrates the two sources (and snippets from others) into her unique "gestural vocabulary," cutting the Ibsen text by half and bridging the gaps with samples of architectural theory and history. "Everyone is in their twenties or thirties, and the master builder is just in his thirties," she says of her casting, "so that it expresses how much more quickly things are becoming obsolete now." Further emphasizing the point is the former foundry and spice factory on Water Street in Brooklyn, where the play is being produced. There, she and her company (Daphne Gaines and Richard Toth, pictured) will rig projections of abstract architectural renderings and fill the space with the sound of antique children's xylophones and retro Casio keyboards. And true to Here's café roots, Marting promises chilly theatergoers a mug of warm glögg. The mulled wine, she notes, is "from the region of Ibsen's play, so it matches, too." Performances begin January 30. (See "Off-Off Broadway.") L.H.



Galleries

Solos

Madison Avenue and Vicinity

Emily Cheng

Semi-abstract paintings that depict elements of Buddhist, Renaissance, and Chinese art in transparent layers; through 2/23. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

Adam Dant

Ink drawings that depict humorous scenes of daily life, by a British artist known for his newspaper column *Donald Parsnips' Daily Journal*; through 3/2. • Baumgold, 74 E. 79th St. (212-861-7338).

Willem de Kooning/Stephen Sollins

An exhibition of works on paper chronicling the artist's development from his stately Ingres-influenced drawings of the late thirties to his explosive Abstract Expressionist "women" works of the early fifties/Large-scale, multipanel drawings on the pages of a mail-order camping-and-sporting-goods catalogue, and clear resin sculptures cast from trumpet and trombone mutes. Through 3/2. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Sophie Matisse

Paintings that are almost exact copies of famous paintings by Degas, Gauguin, Homer, and others, except for the fact that all human and animal figures in the original works have been removed, by a great-granddaughter of the French artist; through 3/2. • Naumann, 22 E. 80th St. (212-472-6800).

★ Gordon Matta-Clark

A survey of drawings by this artist who fused various media—including architecture, performance, photography, and film—and was known for transforming the city's abandoned buildings into works of art (see "Solos," "SoHo and TriBeCa"); through 2/16. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Judith Rothschild

Paintings, reliefs, and works on paper that were created by the New York artist (1921–1993) during the early and latter part of her career; through 3/2. • Knoedler, 19 E. 70th St. (212-794-0550).

57th Street Area

Lynda Benglis

Ceramic sculptures from the artist's "Chimera" series of 1992–1996; through 2/16. • Franklin Parrasch, 20 W. 57th St. (212-246-5560).

★ Dan Graham/Dara Birnbaum

Five of the artist's early films from late sixties and early seventies that used the variables of camera and body,

performer and spectator, and the split screen to invert conventions of classical cinema/An audio and visual installation, *Erwartung: Expectancy* that is the artist's updated version of the 1909 Schoenberg opera and presents its main character, a woman in search of her lover, as a contemporary and more contemplative figure. Through 2/9. • Goodman, 24 W. 57th St. (212-977-7160).

★ Grandma Moses

Unfussy, charming paintings and embroiderings of New York farm scenes from the forties and fifties by the self-taught American artist (1860–1961); through 3/16. • St. Etienne, 24 W. 57th St. (212-245-6734).

★ Esteban Vicente

A memorial exhibition of the Abstract Expressionist's luminously colored paintings and works on paper; through 3/2. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Andrew Young/Laurie Hogan

Collages of hand-painted papers that depict images of flora and fauna reminiscent of nineteenth-century natural-history illustrations/A series of painted portraits of animals that plays on the idea of a collection and the impulse to collect. Through 2/23. • Littlejohn, 41 E. 57th St. (212-980-2323).

Kevin Zucker

Paintings of vacant lobbies, auditoriums, and other semi-public spaces that suggest alienation and impending drama; through 3/2. • Boone, 745 Fifth Ave. (212-752-2929).

SoHo and TriBeCa

★ Alighiero e Boetti

Paper-on-canvas works from the artist's "Biro" series of the seventies and eighties, in which he and his assistants used blue, red, green, and black ball-point pens to cre-

ate graphlike compositions often containing puzzles, puns, and linguistic codes; through 3/2. • Sperone Westwater, 121 Greene St. (212-431-3685).

Colette

New artworks and installations that are intended to erase the artist's past; through 3/2. • Egizio's Project, 596 Broadway (212-226-8537).

Mark Depman

Illuminated cibachrome portraits of objects on desktops and mantelpieces that recall seventeenth- and eighteenth-century portraiture; through 2/13. • Hoffman, 429 W. Broadway (212-966-6676).

Jeff Elrod

"Analog" paintings that are handmade copies of digital images; through 2/16. • Koenig, 249 Centre St. (212-334-9255).

★ Gordon Matta-Clark

Photographs, cut-drawings, and drawings relating to the artist's 1973 project *A W-Hole House* for a gallery exhibit he was having in Genoa, Italy, the centerpiece of which was a single-story building in Genoa that the artist was invited to architecturally transform by making cuts in its walls and roof (see "Solos," "Madison Avenue and Vicinity"); through 2/16. • Zwirner, 43 Greene St. (212-966-9074).

★ Lizbeth Mitty

Romantic, expressionistic paintings of New York City, including the artist's vision of the World Trade Center attack as seen from her TriBeCa studio's windows; through 3/2. • Pelavin, 13 Jay St. (212-925-9424).

Alyson Shotz

The artist's latest contribution to genetic science: a self-irrigating, mobile, indestructible "rubber tree" that engulfs the gallery; through 2/16. • Inglett, 100 Wooster St. (212-343-0573).

Chelsea

Dorothy Arnold

Drawings of nudes dating between 1979 and 1986 that are reminiscent of Igon Schiele; through 2/12. • Lynch, 147 W. 29th St. (212-967-7584).

Greg Bogin

Slick-surfaced, vividly colored paintings of minimal forms; through 3/2. • Boone, 541 W. 24th St. (212-752-2929).

★ Leo de Goede

Two new group of paintings, including the artist's signature "board paintings" on plywood in which colors are applied following the contours of the plywood's grain and monumentally scaled black-and-white paintings on plywood; through 2/16. • Kasmin, 293 Tenth Ave. (212-563-4474).

Eneas

Painted portraits of leaders in the arts, business, and society, which, though based on photographs, required a sitting in the artist's studio; through 3/3. • Mansion, 504 W. 22nd St. (212-505-9577).

Peter Garfield

Digitally manipulated photographs, sculptures, drawings, and a video installation; through 3/2. • Feigen, 535 W. 20th St. (212-929-0500).

★ Neil Jenney

A selection of the artist's early sculptures of the sixties, including bent aluminum works from his "Linear Pieces" and *The Joanne Duffy Piece* (1968), a corrugated tin work that was one of his many sculptures named after art dealers; through 3/2. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.



Talent

Funny Papers

Adam Dant's European fans got to know

him as the subversive mind and hand behind *Donald Parsnips' Daily Journal*, a comic-strip pamphlet he drew, photocopied, and handed out to passersby in London, Paris, and various other cities from 1995 to 2000 (it also ran as a newspaper column in *The Independent on Sunday*). New Yorkers can acquaint themselves with the 34-year-old English artist through his first U.S. solo show of drawings, featuring, among other renderings, his darkly humorous *Clown Library* (2001, ink on paper, detail pictured), depicting Daumier-esque clowns seeking wisdom in a Piranesi-like interior. At Adam Baumgold Gallery, 74 East 79th Street; through March 2.

Photography

Portrait of a Lady

By 1983, **Debbie Fleming Caffery** had been photographing sugarcane workers in her native Louisiana for a decade, rising before dawn during harvest season to drive to various sugar mills around the state. Along the way one day, a ramshackle house with an antique rocker on its porch caught Caffery's eye. At first, Caffery assumed the house was abandoned. "But I noticed a pile of empty cans in the yard that kept growing," Caffery recalls. A year later, she saw a woman walk out the back door. "Her presence was so amazing that I stopped my car and walked up and started talking to her," says Caffery, who then asked the woman, Polly Josephs, if she could photograph her. Thus began a project that lasted from 1984 to 1989, with Caffery regularly traveling two and a half hours to Josephs's house to shoot her—or sometimes just chat with her—as Josephs did her daily chores. The resulting black-and-white silver prints, now on view together for the first time at Ricco/Maresca Gallery (529 West 20th Street; through February 9), are an eerily intimate portrait of Josephs's spirit, down to the very last picture, showing the Bible Josephs left behind when she moved to a nursing home (Josephs has since died), opened to the Old Testament verse "Lamentation for Princes," which Josephs had marked. For Caffery, concentrating on one person in three small rooms was a more revelatory experience than her much larger projects: "I learned about photography by working with Polly," she says simply. E.N.

★ Clay Ketter

Wry, minimal assemblages that reference domestic architecture through such details as sections of painted clapboard siding and concrete, a clothes-dryer vent, and cut-out square "windows" covered by Venetian blinds; through 2/16. • Sonnabend, 526 W. 22nd St. (212-687-1018).

Avish Khebrehzadeh

Drawings and hand-drawn animations of pared-down images of human figures and animals that appear to be in the process of emerging or disappearing; through 2/16. • Silverstein, 520 W. 21st St. (212-929-4300).

★ Ed and Nancy Reddin Kienholz

The first New York exhibition of *The Hoerengracht* (1984-88), a life-size tableau with eleven female mannequins that was the artists' fictional representation of Amsterdam's Red Light district; through 2/25. • Pace Wildenstein, 534 W. 25th St. (212-421-3292).

James Lecce

Garishly colored abstract paintings that the artist creates by manipulating polymer emulsions; through 2/16. • Cristinerose, 529 W. 20th St. (212-206-0297).

Markus Linnenbrink

A site-specific wall painting of bands of color punctuated with vertical drips, and related paintings on canvas; through 2/16. • Thatcher, 529 W. 20th St. (212-675-0222).

Matthew Monahan and Georg Herold

An installation pairing the former's small crumpled portraits and monumental landscape drawings executed in charcoal dust with the latter's brick-on-carpet series of the late eighties; through 2/16. • Kern, 532 W. 20th St. (212-367-9663).

Liliana Porter

Black-and-white paintings from the artist's "Chinese series" and large-format Polaroids of everyday objects that appear to be engaged in theatrical dramas; through 2/16. • Nosei, 530 W. 22nd St. (212-741-8695).

★ Peter Schuyff

Paintings whose patterned, vaguely Harlequinesque fields of line and color were inspired by the handkerchief in Raphaelle Peale's 1825 painting, *Venus Rising From the Sea—A Deception*; through 2/23. • Maynes, 529 W. 20th St. (212-7741-3318).

★ Tony Smith

The first American exhibition since 1971 of the com-



plete set of nine geometric bronze sculptures comprising the artist's "For Series"; through 2/16. • Marks, 552 W. 22nd St. (212-243-0200).

Cy Twombly

Lepanto, one painting in twelve parts that depicts a panoramic portrayal of a sixteenth-century sea battle; through 2/26. • Gagosian, 555 W. 24th St. (212-741-1111).

Jill Weinstock/Richard Klein

Rubber casts of pearl and bead necklaces, zippers, and other objects/Biomorphic sculptures constructed from used eyeglasses and sliced sections of used shotguns. Through 2/9. • Golden, 526 W. 26th St. (212-727-8304).

Group Shows

Madison Avenue and Vicinity

Berry-Hill

"Visions of Italy," seventeenth- and eighteenth-century paintings of Italian cityscapes and landscapes by Italian and Northern European artists, among them Belotto, Guardi, Lorrain, Van Bloemen, and a group of Italian drawings from the collection of Aldega/Gordon; through 3/2. • 11 E. 70th St. (212-744-2300).

★ Graham

"A Cascade of Scales," paintings, drawings, and sculpture in which imagery or scale suggests radical expansion or contraction, by Cabessa, Dingilian, Flexner, Judge, Mann, Murado, Obrose, Takenaga, others; through 2/23. • Graham, 1014 Madison Ave. (212-535-5767).

Schlesinger

"In the Details," collages, paintings, drawings, and works in other media that are distinguished by their la-

bor-intensive process, by Baron, El Hanani, Johnson, McEneaney, Tanguy, others; through 2/28. • 24 E. 73rd St. (212-734-3600).

★ Ubu

"Behind the Surrealist Curtain: Sex, Sensuality, and Silence," an exhibition of intimately scaled photographs, prints, collages, paintings, and objects by Cornell, Dalí, Duchamp, Magritte, Ubu, and others, curated by Timothy Baum; through 3/16. • 16 E. 78th St. (212-794-4444).

57th Street Area

Danese

"Abstract Redux," abstract paintings and sculpture by young and emerging artists including Chong, Elrod, Root, and Rosmarin; through 2/9. • 41 E. 57th St. (212-223-2227).

Rosenfeld

"African-American Art: 20th-Century Masterworks, IX," works on paper, paintings, sculpture, and photography by more than 30 artists, including Crichtlow, Delaney, Lawrence, Tanner, others; through 3/9. • 24 W. 57th St. (212-247-0082).

Zabriskie

"Surrealist Collage," collages by Agar, Bucaille, Ernst, Cornell, List, others; through 2/23. • 41 E. 57th St. (212-752-1223).

SoHo and TriBeCa

Artists Space

"Context and Conceptualism: Siemon Allen, Melissa Gould, and Coco Fusco," works in various media by three internationally known artists who address or reflect on nationality, identity, and memory; through 3/2. • 38 Greene St. (212-226-3970).

Chelsea

Cohan Leslie and Browne

Paintings by six emerging artists from the U.S. and Europe making their U.S. or New York debut with this show, among them Barath, Elrod, Rapson, Woods; through 2/16. • 138 Tenth Ave. (212-206-8710).

Gering

Footage from the animated feature film *Waking Life*, "painted" frame by frame via computer by a team of more than 30 artists; through 2/16. • 534 W. 22nd St. (646-336-7183).

Meltzer

Sculptures of insects fashioned from foil-wrapped candies by Jan Albers; still-life paintings of childhood toys and jumbled, totemic arrangements of actual toys by Jeremy Dickinson; a video by Glen Vogel using digitally altered footage and sound from the game show *The Price is Right*. Through 2/9. • Meltzer, 516 W. 20th St. (212-727-9330).

Photography

David Armstrong

Color portraits of young men photographed in hotel rooms in the Times Square area; through 2/16. • Marks, 523 W. 24th St. (212-243-0200).

★ Roger Ballen

Stark, unsettling portraits, still-lives, and interior scenes from the new book *Outland* (Phaidon Press) that were taken by this Johannesburg-based native New Yorker between the mid-1980s and the present in remote areas outside Johannesburg; through 2/16. • Gagosian, 980 Madison Ave. (212-744-2313).

Edward Burtynsky

Monumental photographs of cannibalized ships on beaches in Chittagong, Bangladesh; through 3/2. • Cowles, 537 W. 24th St. (212-925-3500).

★ Debbie Fleming Caffery

Intimate portraits of a woman from the photographer's hometown of Breaux Bridge, Louisiana; through 2/9. • Ricco Maresca, 529 W. 20th St. (212-627-4819).

★ **Richard Caldicott**

Large-format color photographs by a London-based artist that transform Tupperware boxes and lids into mysterious forms; through 2/16. • Meyerowitz, 580 Broadway (212-625-3434), Wed.-Fri. 11-6.

Robert Frank

Photographs taken between 1948 and 1961 in Peru, Paris, London, Venice, New York, Wyoming, and Idaho, through 2/23 (at Miller), and recent diaristic work and vintage prints from the fifties and sixties, through 2/23 (at Pace/MacGill Chelsea). • Miller, 20 W. 57th St. (212-397-3930) and Pace/MacGill Chelsea, 534 W. 25th St. (212-759-7999).

★ **Jan Groover**

New digital color prints showing layers of objects that appear to be tumbling through space; through 2/16. • Borden, 560 Broadway (212-431-0166).

ICP

"New Histories of Photography 3—The First Snapshots: At Home and Abroad," 60 pioneering Kodak snapshots from the 1880s and 1890s, from the collections of ICP and the George Eastman House in Rochester, New York; through 3/17. • "Foreign Body: Photography and the Prelude to Genetic Modification." A look at the way individuals were portrayed between 1852 and 1945 in medical and scientific photography, portraiture, and popular imagery; through 3/17. • "Another Vietnam: Pictures of the War From the Other Side." An exhibit of more than 120 black-and-white photographs by Vietnamese soldier-photographers, co-organized by ICP and National Geographic; through 3/17. • "Hidden Truths: Bloody Sunday 1972." Photographs by Fulvio Grimaldi, Fred Hoare, Gilles Peress, Robert White, and others documenting the protest march in Derry, Northern Ireland, in which 13 civilians were killed by British soldiers; through 3/17. • 1133 Sixth Ave., at 43rd St. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; \$8, \$6 students and seniors

Paul Kooiker

Large-scale color photographs of women in paradisiacal settings that bring to mind nineteenth-century paintings; through 2/16. • Cohan, 41 W. 57th St. (212-755-7171).

Marvin E. Newman

Vintage photographs of Wall Street in the fifties; through 3/2. • De Lellis, 47 E. 68th St. (212-327-1482).

Artur Nikodem

Vintage silver prints of the Austrian artist's models and lovers, including his two wives; through 3/2. • Mann, 210 Eleventh Ave. (212-989-7600).

Irving Penn

Color still-lives made between 1947 and 2001, by this photographer whose work is currently the subject of exhibitions at the Metropolitan Museum of Art and the Whitney Museum of American Art; through 2/23. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

★ **Throckmorton**

"Diego y Frida," photographs of the Mexican artists Diego Rivera and Frida Kahlo taken by their friends and colleagues, among them Lucien Bloch, Manuel and Lola Alvarez Bravo, Leo Matiz, and Tina Modotti; through 3/2. • 153 E. 61st St. (212-223-1059).

UBS/PaineWebber

"A Thousand Hounds: A Walk With Dogs Through the History of Photography," images of dogs from the past 150 years, from the book *A Thousand Hounds* (Taschen, 2000), featuring photographs by Erwit, Lartigue, Man Ray, Steichen, Warhol, Wegman, others; through 3/29. • 1285 Sixth Ave. (212-713-2885).

Lloyd Ziff

Black-and-white photographs that capture unusual moments in everyday life; through 2/28. • Rice, 325 W. 11th St. (212-366-6660).

Museums

American Craft Museum

"Mikromegas." Whimsical stickpins by well-known jewelry designers; through 4/28. • "Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); \$7.50, \$4 students and seniors.

American Folk Art Museum

★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); \$9, \$5 students and seniors.

American Museum of Natural History

"Pearls." The first exhibition ever presented on pearls,

manent collection; through 4/14. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); \$7, \$5 students and seniors.

Bronx Museum of the Arts

"One Planet Under a Groove: Hip Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 3/3. • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; \$3, \$2 students and seniors, Wed. free.

Brooklyn Museum of Art

★ "Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; \$6, \$3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

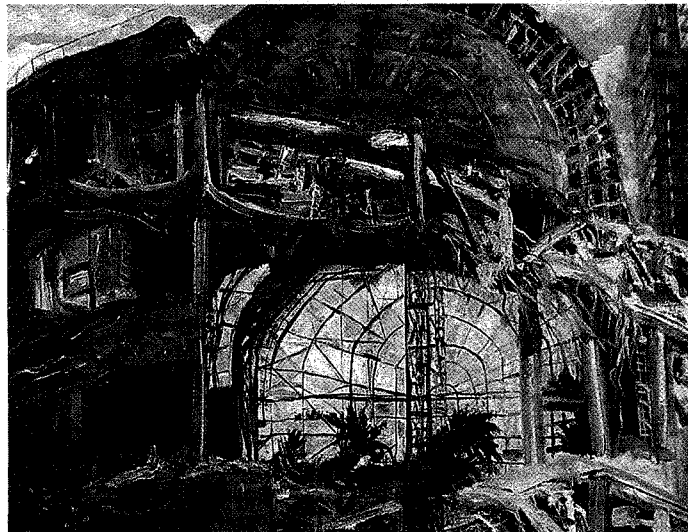
★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including

On View

Before and After

Last August, **Lizbeth Mitty** thought she'd completed about half the paintings of New York City streets and skyscrapers she planned to show in an upcoming exhibition at a gallery near her Church Street loft. Then came September 11, and Mitty, who witnessed the enormous destruction firsthand, began chronicling the devastation she saw. Now nine paintings of the World Trade Center site (pictured, *Palm Court*, 2001) join Mitty's earlier, exuberant visions of lower Manhattan, and they

portray a human-scale—and powerfully visceral—experience of loss. At Cheryl Pelavin Fine Art, 13 Jay Street; through March 2.



examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötzwitz; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$8, \$3 students and seniors.

Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that

records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through

weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$10 suggested contribution, \$7.50 students and seniors, \$6 children.

Asia Society and Museum

"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned per-

6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; \$6, \$3 students and seniors.

Drawing Center

"Anna Maria Maiolino: A Life Line/Vida Afora." Drawings by an Italian-born Brazil-based conceptual artist also known for her sculpture, performances, installations, and photographs; through 2/21. • "Suzan Frecon: drawing painting." Approximately 50 of the American abstract artist's watercolors from the nineties, on view in the Drawing Center's Drawing Room, at 40 Wooster St.; through 2/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$10, \$5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; \$2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3. • ★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; admission for Norman Rockwell is \$15; general admission \$12, \$8 students and seniors.

Jewish Museum

"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17. • "Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel *The Jew of New York*; through 2/10. • "Doug and Mike Stern: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; \$8, \$5.50 students and seniors.

Metropolitan Museum of Art

★ "Earthly Bodies: Irving Penn's Nudes, 1949-50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5. • "Benjamin Brecknell Turner: Rural England Through a Victorian Lens." Approximately 40 photographs of the English countryside in the 1850s that depict ruined abbeys and castles, thatched barns, cottages, and other picturesque subjects; through 4/21. •

"The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 3/31. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; through 3/3. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; \$10 contribution, \$5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); \$10, \$5 students and seniors.

El Museo del Barrio

"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; \$5, \$3 students and seniors (free admission Thurs. from 5-8).

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; \$5, \$2.50 students, seniors, and children.

Museum of Modern Art

"Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; through 1/22. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

Museum of the City of New York

"The Little Red Lighthouse and the Great Gray Bridge: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

Neue Galerie

★ "New Worlds: German and Austrian Art, 1890-1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; \$10, \$7 students and seniors.

New Museum of Contemporary Art

"Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; through 4/28. • "Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (\$3 admission Thurs. 6-8); \$6, \$3 artists, students, and seniors.

New-York Historical Society

"Family Matters: Century-Old New York Businesses." Documents and artifacts from ten long-lived New York City firms, among them Modell's Sporting Goods, ArtKraft, Strauss Sign Company, and Rambusch Decorating Studios; through 4/28. • "WTC: Monument." An exhibition chronicling the conception, design, construction, and destruction of the World Trade Center through a film, photographs, and the only extant architectural model by Yamasaki Associates; through 5/5. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first sur-

vey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31. • ★ "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; \$5 suggested donation.

Queens Museum of Art

"Translated Acts: Performance and Body Art From East Asia, 1999-2001." through 2/17. • "Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7/02. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; \$5, \$2.50 students and seniors.

Studio Museum in Harlem

"Yinka Shonibare." Fabric-covered, life-size mannequin figures and photographic self-portraits by a Nigerian-born, London-based artist whose work explores notions of "high art" and "low art" and "Britishness" and "Africanness"; through 3/31. • "Africaine: Candace Breitz, Wangechi Mutu, Tracey Rose, and Fatimah Tuggar." Photo-based works that examine lineages of representations of the African female body by four African artists working in the United States and abroad; through 3/31. • "Race in Digital Space." Works created by 50 artists between the late sixties and the present that use film, video, audio, new media, and web techniques to explore the effects of technoculture on the social constructions of race and ethnicity; through 3/31. • "Collection in Context: Recent Photography Acquisitions." Works by Jules Allen, Dawoud Bey, Gordon Parks, Carrie Mae Weems, and others; through 3/31. • "James VanDerZee." A selection of prints by the Harlem photographer (1886-1983) from the James VanDerZee archive, of which the Studio Museum is the custodian; through 3/31. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat. and Sun. noon-6, Fri. noon-8; \$5, \$3 students and seniors.

Whitney Museum of American Art

★ "Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917-2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; through 2/3. • ★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • "Paul Pfeiffer." A new video installation by the 2000 Bucksbaum Award winner and Whitney artist-in-residence; through 2/24. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); \$10, \$8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Jane Hammond: Back Stage—Secrets of Scene Painting." A monumental, site-specific painting that fills the back wall of the gallery with a series of overlapping vignettes that depict distinct improvisational performances and theatrical spaces; through 4/5. • "Lucky DeBellevue: Khlysty, the Owls, and the Others." An installation of the artist's humorously low-tech sculptures constructed from chenille pipe-stem cleaners; through 4/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

1/30 at 10 and 2. "Fine Jewels." On view from 1/26. 2/5 at 2 and 2/6 at 10 and 2. "The House Sale." On view from 2/1. • 20 Rockefeller Plaza (212-636-2000).

Swann Galleries

1/31 at 10:30. "Old Master Drawings." On view from 1/26. • 104 E. 25th St. (212-254-4710).

Restaurants

cue

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

★ AKA Cafe

From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over \$7. • 49 Clinton St. (212-979-6096). (I)

Bid

Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Black Duck

Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Blue Fin

How can you tell you're in a W hotel? The striking design; the hip Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the new W Times Square. Theatergoers and nearby office workers will relish the Chilean barnacles, the \$60 shellfish "castle," the sushi bar, and the upstairs jazz club, but only registered hotel guests can order pints of homemade ice cream off the room-service menu. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Bukhara Grill

At the second branch of a popular midtown restaurant and the fourth Indian kitchen to colonize its raita-ridden block, one whiff is pungent proof that they don't stint on the spices, which permeate the clay-oven specialties, the myriad vegetarian dishes, and everything on the sixteen-course \$13.95 lunch buffet. • 230 E. 58th St. (212-339-0090). (M)

Café Sabarsky

Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann scones, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Citarella: The Restaurant

Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a \$75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Coconut Grove

At this Manhattan outpost of a thriving Indian chainlet, superstar chef Prem Kumar puts his elegant spin on Kerala's mixed colonial heritage. Upstairs, lithe young women in midriff-baring blouses and South Indian sarongs rush crisp and slightly spongy, crêpelike appams, hot from the flipping station, to be filled with all sorts of savory chutneys. Malabar lamb biryani, the peppered duck steak, and grouper filets afloat in a haunting gingered coconut cream are standouts. • 44 W. 56th St. (212-765-1800). (M)

★ Commissary

Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of

Ground Rules

These listings are a selective guide to the city's restaurants, some New York advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; (\$) = cash only; "AE only" indicates that American Express is the only accepted card.

prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

CraftBar

With only three daily entrées—one fish, one meat, and one pasta—CraftBar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Thursday's poached skate, or Friday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and small plates including risotto balls, salumi, cheese, and pressed sandwiches • 47 E. 19th St. (212-780-0880). (M)

Deborah—Life Love Food

After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

Fraunces Tavern

This colonial landmark survived a revolution, a FALN bombing, and decades of lukewarm reviews. Newly reopened after a \$2 million makeover, it faces its biggest challenge yet: an irrevocably altered lower Manhattan landscape. But the timing certainly seems right for Kenneth Pulomena's all-American menu of Sherman sherried eggs, Yankee pot roast, and New England seafood stew. • 54 Pearl St. (212-968-1776). (M-E)

★ The Harrison

Another local hangout from the Red Cat crew that's already so popular you'll have to book far ahead to sample the sweetbreads saltimbocca and grilled Arctic char. The hulking pork chop is too dry, and an itty portion of cavatelli with veal cheek barely fills our own cheek. But it's early yet and the welcome is huge; the wait staff, well-drilled. And the pumpkin tart veers triumphantly into delicate creaminess. • 355 Greenwich St. (212-274-9310). (M)

Impala Cafe

If you've been to Brooklyn's bustling Café LULU, this place will seem awfully familiar, down to the warm red-and-white color scheme, the magazine racks, and the grilled-chicken sandwich. That's because owner

Jean-Claude Iacovelli, patron saint of hungry, thrifty expat Frenchmen, had a hand in LULU, and he's cloned its all-day bistro-lite formula, beginning with eggs at 8 A.M. and segueing into \$15 steak-frites at night. • 132 W. Houston St. (646-602-1147). (I-M) (\$)

Jean-Luc

Ed "Jean-Luc" Kleefeld aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus

OPENINGS

Black Iris

The Middle Eastern chainlet that got its start on the heavily humused Atlantic Avenue has now opened a third location (and its second in Fort Greene). New to the individual "pitza"-and-vegetarian meze repertoire are lamb chops and charcoal-grilled kebabs. • 228 DeKalb Ave., Brooklyn (718-852-9800). (I-M) (\$)

Hoi An

The photo-album menu at this new Vietnamese café guides you through the selection of noodle soups, salads, and unfamiliar entrées like thit kho trung, pork and boiled egg stewed in caramel sauce. • 135 West Broadway (212-233-1339). (I-M)

New York Popover

Now that we've all overdosed on pommes frites, crêpes, and empanadas, we're happy to find a new single-specialty-food concept to sink our teeth into. Popovers are those hollow eggy breads that tower over the edge of the muffin tin, and at this Hell's Kitchen storefront, they're stuffed with sweet and savory fillings. In the summer, they'll be the perfect vehicle for homemade gelato. • 789 Ninth Ave., nr. 53rd St. (646-746-0312). (I)

Savioia

One bite of superlative Neapolitan-style crust at this Carroll Gardens pizzeria demonstrates why the tiled, wood-burning pizza oven is the focal point of the warm, rustic room. But because man and woman can't live by bread alone, no matter how tempting the notion, there's also an extensive assortment of well-dressed salads, carpaccio, salumi and cheese, pasta, and mostly southern Italian entrées. • 277 Smith St., Brooklyn (718-797-2727). (M) (\$)

3 Bow Thais

After gaining a loyal Williamsburg following, the owners of Amarin have branched out to Carroll Gardens, where they hope to win over the insatiable Smith Street mob with their renditions of chili fish and spicy noodles. • 278 Smith St., Brooklyn (718-834-0511). (I-M) (\$)

YOUR PERSONAL BEST

Cast a vote for your favorite restaurant in our first-ever "Best of New York" readers-choice survey. Balloting begins January 30 at NYMETRO.COM.

Ave., near 84th St. (212-712-1700). (M-E)

★ La Brunette

Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I-M)

Les Halles Downtown

Kosher steakhouse Le Marais closed on September 11,

Marseille

Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

Max Court

It's one thing for a thriving East Village pasta parlor to clone itself in crostini-deprived Harlem. It's something else entirely to infiltrate the heavily Italian Carroll Gardens, where this offshoot of Max on Avenue B and

managed to transform the Metro Deli at the Days Inn into a brasserie outfitted with a tin ceiling, zinc bar, and terra-cotta tile floor—something of a mirage on this gritty Hell's Kitchen corner. Even more unexpectedly, the kitchen is open around the clock and covers all the bistro basics, from pâté to cassoulet, none of which costs more than \$18. • 790 Eighth Ave., at 48th St. (212-489-2233). (M)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Suba

With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of \$3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

★ Superfine

Local artwork, the occasional live band, a bi-level bar, and an orange-felted pool table draw as much of a neighborhood crowd as chef Laura Taylor's seasonal, Mediterranean-inspired menu, which changes daily and features fresh fish, savory house-made sausage, perfectly cooked vegetables, and entrée-size salads. Green chiles imported from New Mexico give Sunday brunch a delectable southwestern spin. • 126 Front St., Brooklyn (718-243-9005). (M) (\$)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and DJ's eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M-E)

Tarallucci e Vino

When Pepi di Giacomo and Luca di Pietro converted the East Village bakery that used to be Alcazar into Tarallucci e Vino, they added a cozily rustic seating area and an excellent Italian-sandwich menu. But until the liquor license arrives, don't expect to find the namesake vino or tarallucci, the savory semolina cookies that accompany wine. Instead, sample an iced espresso, vigorously shaken in authentic Italian fashion. • 163 First Ave. (212-388-1190). (I) (\$)

Théo

From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in West SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

★ Via Emilia

After playing it safe for years with a greatest-Italian-hits menu, the chef-owner of the former Trattoria i Pagliacci has returned to his Emilia-Romagna culinary roots. The menu features homemade tortellini and tortelloni, a preponderance of balsamic vinegar, and best of all, gnoccho fritto, a basket of puffy fritters served with great cured meats—street-festival fried dough gone to finishing school. • 240 Park Ave. S., nr. 20th St. (212-505-3072). (I-M)

Manhattan

Lower New York

★ Alfanoose

This spotless falafel joint makes the best—and neat-

Ask Gael

What's worth leaving my homey winter cocoon?

Blue Fin. It's smart. It's handsome. It's jumping. Fiercely noisy with jazz to boot. (Ask to sit out back, an oasis for, ahem . . . adults.) Stephen Hanson, a longtime pal, hooked us that first night with his esculent uni. Lushly primal, this pedigreed sea urchin spills over its rice saddle with nary a bit of nori to rein in its voluptuous sprawl. Sushi mavens will be happy here, though for me the admittedly tasty rolls (spicy tuna, sesame sea scallop, miso-glazed sea bass) seem a tad skimpy.

And the staff is still figuring it out. But chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with chunky celery-root salad, and his precise cooking of fish, especially black bass on shrimp-and-asparagus risotto, the wild salmon (rare, we said), and perfectly roasted Chilean sea bass (though I hated the sauce). Gotham vet Joseph Murphy bows with a chocolate tasting that's hard to just taste and a satiny coconut-milk panna cotta in pineapple-passion-fruit soup. (1567 Broadway, at 47th Street; 212-918-1400.)

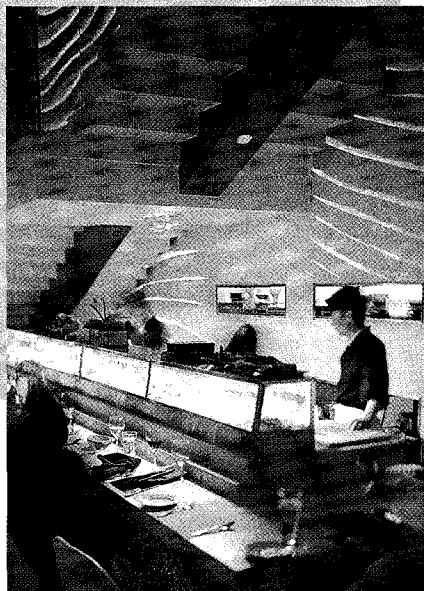
and has reopened as the second local branch of Les Halles, home of juicy steak-frites and, when he's in town, chef-writer Anthony Bourdain. New additions to the popular formula: fruits de mer, Chinatown seafood, and a burger for the bear economy. • 15 John St. (212-285-8585). (M)

Long Tan

A sprawling, minimalist-chic Thai restaurant and lounge with a snug garden, house-infused cocktails, an intriguing Australian wine list, and a kitchen that challenges nearby Blue Ribbon's late-night supremacy, serving till 2 a.m. Chef Jeff Hardinger, late of Ruby Foo's, turns out lively, gently priced renditions of shrimp-and-litchi spring rolls, rice-and-garlic sausages, vegetarian jungle curry, and grilled-kangaroo salad—which we'd imagine goes splendidly with a glass of Tasmanian pinot noir. • 196 Fifth Ave., nr. Union Street, Brooklyn (718-622-8444). (I-M)

Luce

This beautifully restored Sixth Avenue bodega may do for that lonely, pappardelle-deprived stretch what pioneering Cucina did for Park Slope's now-burgeoning boulevard years ago. Chef Andrew Blackmore-Dobbyn, formerly chef de cuisine at Savoy, has come up with an intriguing Italian-Mediterranean menu: Sicilian seafood couscous, guinea hen with pomegranate sauce, and even a bravely revisionist take on a borough favorite, spaghetti and meatballs—tiny lamb ones, that is. • 411 11th Street, at Sixth Ave., Brooklyn (718-768-4698). (M)



Max SoHa on 123rd Street takes on the entrenched local competition with an arsenal of crowd-pleasing pastas, a flair for stylish thrift-shop rusticity, and a succulent ragù. • 394 Court St., near Carroll St., Brooklyn (718-596-9797). (I-M) (\$)

The Minnow

Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Nam

Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jicama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Pigalle

The veteran team from L'Express have somehow



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est—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-528-4669). (I)

★ Blue Ribbon

We could do without the maddening wait and a raucous crowd. But go anyway for a snappy dining staff that handles the cacophony without joining in, and vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ Bo Ky

There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) (\$)

Capsouto Frères

Landmark French bistro with talked-about soufflés hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ City Hall

Chef-owner Henry Meier may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

★ Danube

David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between, there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco

Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

Gigino Trattoria

It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned luscious pizzaiola sauce over a luscious grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

★ Kin Khao

Nothing about this venerably cool SoHo hangout and its young, politely raucous clientele suggests the spicy, untricky Thai food it serves without fuss. The menu touches all the bases: satay, pad Thai, tom yum gung. It's a great compromise when you want something exotic and your visiting relatives want someplace hip. And the prices are so affordable you can reach for the check and look like a success. • 171 Spring St. (212-966-3939). (I-M)

★ Le Zinc

Once you open a place like Chanterelle, where do you

go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over \$19.50. • 139 Duane St. (212-513-0001). (I-M)

★ Mark Joseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Montrachet

No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

★ Pico

Chef John Villa (Judson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

Raoul's

The dull roar in this cavelike bistro—aging gracefully

Shopping Greene Grocer

Fort Greene's L'Épicerie came about after some solid, old-fashioned market research:

"I'd see people walking down the street, carrying Dean & DeLuca and Balducci's bags," says Jean-Baptiste Caillet, owner of the bistro

A Table a few blocks away, "and I figured, *There's a niche that needs filling.*" By transforming a former bike shop into a charming Portuguese-tiled gourmet grocery, stocked with everything from Australian lamb and New Zealand beef to organic produce and mostly French cheeses and charcuterie—even a rigorously trained Toulouse butcher, Yohann Nazet (pictured)—Caillet has done just that. But mixed in among the delectable imports are homegrown foodstuffs like bread from Blue Ribbon Bakery and chocolate from Jacques Torres's DUMBO factory. And for brownstone dwellers in mid-kitchen renovation, there's an enticing selection of prepared foods like cold poached salmon, ratatouille, and boeuf bourguignonne. (270 Vanderbilt Avenue, Brooklyn; 718-636-1200.)

amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. • 180 Prince St. (212-966-3518). (M)

Roc

Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut bacon. • 190A Duane St. (212-625-3333). (M-E)

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game. Their bull-market

menu is big on seafood like lobster pan roast with corn fritters and coconut-currried grilled shrimp. There's a quick-service café and grocery next door, and party space (plus extra seating) downstairs in the old bank vaults. • 25 Broad St. (212-344-8463). (E)

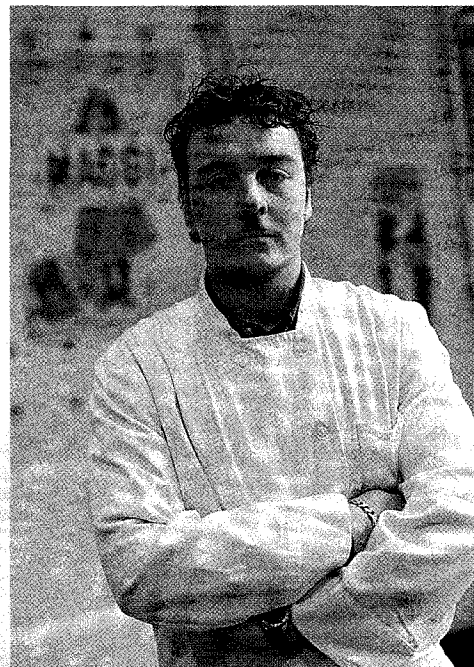
Below 14th Street, East

★ Banjara

In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With



food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Il Bagatto

Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the

welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Joe's Pub

Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicy tomato crostini, beer-battered fritino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Tappo

The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

Below 14th Street, West

Alfama

The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M-E)

★ Annisa

Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Burrito Loco

The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I-M)

★ Chow Bar

Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctuary to crack as its pricier sib-

ling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multicul-ti cooking are an irresistible draw. Sunday evenings, "Gino's Sopranos Style Dinner," a \$28 prix fixe Italian-American feast, is an offer you shouldn't refuse. • 142 W. 10th St. (212-691-7757). (M) AE only

Tio Pepe

Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bi-cultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

Villa Mosconi

Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th-42nd Streets, East Side

★ Aleutia

You may have to navigate the leather-swathed bar crowd and climb the industrial steps to escape their piercing mating calls, but there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential to be among the city's best seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that affirming—distractions from the hormonal sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

★ AQ Café

Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Artisanal

If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe

Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

★ Mi

Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Slate

At Manhattan's first billiards club—cum—full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

★ Tabla

It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's forged a deliciously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, a.k.a. "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

14th-42nd Streets, West Side

Arno

Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M-E)

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon—smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

★ City Bakery

Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I-M)

★ Ilo

Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are

many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly ground by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Man Ray

French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knickknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

★ The Red Cat

Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick sauté of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd-56th Streets, East Side

★ Caffè Linda

Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I-M)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cossetting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside

service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comté cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Rothmann's Steakhouse & Grill

A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the \$132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

43rd-56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected

luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The \$50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeliness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Cascina

The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A \$22 prix fixe dinner and \$13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf

First Taste

Royal Feast

If Chairman Mao were still laughing, he'd giggle to know there's a slicked-up tablecloth joint on Mott Street called **Royal** touting a "provincial" menu of his favorite dishes. My convocation of pepperhead pals is greeted by an empty room and five guys in dark suits looking like undertakers, maybe, and a menu full of Hong Kong



this and Sichuan that. "Where is the Mao food?" I cry. "Coming up next week," one of them promises. "Have to translate this." He ruffles a manuscript. "Chef will cook for you. You try now." Then comes the Lop Yuke leeks with Hunan bacon, Mao's twice-cooked pork, custardy bean curd, grilled prawns with fat green asparagus, and frog with shrimp, ginger, and scalion—most everything larded with torrid red and green peppers to pick out and set aside in hopes of survival... absolutely delicious. And the Hong Kong salt-baked squid are amazing, too. No word yet from Mao on dessert. (1 Mott Street; 212-964-9650.) G.G.

en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the \$27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflées on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ 44 & X Hell's Kitchen

John Tesar's inspired New American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find good food and friendly service this far west. After feeding Wall Street warriors at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on dishes like rich mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

Heartland Brewery & Chop House

With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brew-pub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Island Burgers and Shakes

This Hell's Kitchen storefront with a Southern California vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations. A blackened churasco is a couple of degrees of Cajun heat short of a call to Jacoby & Meyers, and needs only minor embellishment like blue cheese, or avocado and Monterey jack. Be sure to order yours on Sullivan Street Bakery ciabatta, and douse the flames with a malted. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) (\$)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic home-made pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos

Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos. The window tables up front are ideal for nibbling meze and something from the Greek wine list, but for a true taste of the isles go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglai's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben & Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in

plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

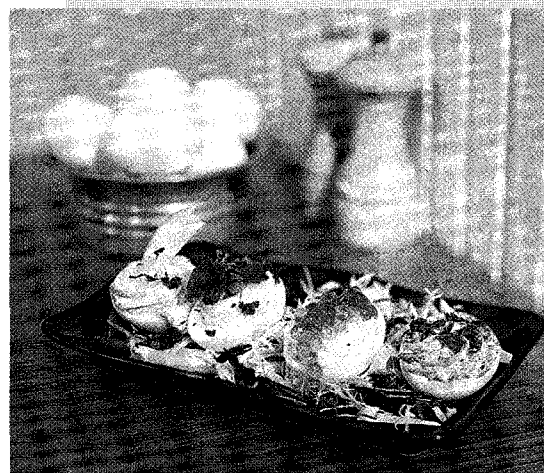
Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa

Object of Desire

Devilish Combination

Lately, deviled eggs—like fondue, pupu platters, and Bert Convy-hosted game-show reruns—have enjoyed a modest, kitschy comeback. We used to be of the opinion that the only way to prepare them was with as little fuss as possible: Whip the yolks with Hellmann's and Dijon mustard, pipe into the whites, and sprinkle with paprika or chopped parsley. Then we came across **Le Zinc's** jazzed-up quartet. Chef Michael Sullivan tweaks the mustard-mayo formula by topping one egg with bacon, roasted onion, and thyme, and another with salmon roe. In a third, he substitutes cur-



ry for mustard and adds a garnish of Granny Smith apple slices. For the traditionalist at the table, the fourth is the classic *Joy of Cooking* take, with its tell-tale dusting of sweet paprika and parsley. (139 Duane Street; 212-513-0001.)

Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras-spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Teodora

This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M-E)

★ Centolire

The theme of Pino Luongo's latest is Italian-Amer-

room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave., nr. 45th St. (212-957-9197). (M)

57th-60th Streets

★ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a \$160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly \$65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

Caviarteria

If you like to sip Taittinger and nibble caviar by the eighth of an ounce on a whim, this is the place for you. The casually elegant café also offers sampler platters of Sevruga, Osetra, and Beluga, plus related luxuries like a black-truffle soup, smoked trout from Idaho, salmon from Scotland, and a host of roe-centric sandwiches. • 502 Park Ave., at 59th St. (212-759-7410). (M-E)

ican, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezzes maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost \$8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

★ Fred's at Barneys New York

Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M-E)

★ Jolo

This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way François Payard's *Nôtre Dame*, Fontainebleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste

buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ A

This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Stripe and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Jean Georges

Are you ready for an amazing evening that is not about

you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Jimmy's Uptown

Jimmy Rodriguez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets. Some of the culinary experiments are more successful than others, but the scene—and the Glory Glory Hallelujah \$25 Sunday brunch—are worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

Max SoHa

This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M) (\$)

★ Oust

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darndest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Scaletta

A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Convivium

Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the appetizers. • 68 Fifth Ave., nr. St. Marks Pl., Brooklyn (718-857-1833). (M)

Queens

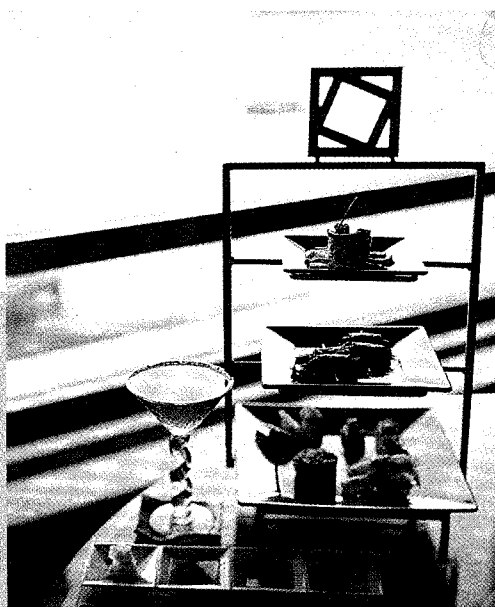
★ Saponi d'Ischia

This Italian-foods warehouse and retail store turns into a red-hot red-sauce dining destination at night with Neapolitan crooners providing entertainment between the antipasti and the secondi. If great thin-crust pizza and pasta, plus a new enoteca with mostly small-production Italian wines, aren't enough to lure you out to this industrial desolation row, factor in the steep discounts on extra-virgin olive oil, balsamic vinegar, and enough prosciutto, salsiccia, and capocola to knock Tony Soprano off his feet. • 55-15 37th Ave., Woodside (718-446-1500). (M)

Opening

Battery Power

Like a 39-story phoenix rising from the ashes, the multi-million-dollar **Ritz-Carlton New York, Battery Park** gives dramatic new life to a subdued lower Manhattan—not to mention butler-drawn baths, a water sommelier, and multiple dining options. On the lobby level, there's the main restaurant, 2 West, serving Spanish- and Italian-themed bento boxes and multicultural noodles at lunch, and a dinner menu full of local ingredients like sake-braised Hudson Valley foie gras with smoked eel and apples. The adjacent Lobby Lounge breaks British convention with a "power tea" of steak tartare, foie gras, a Stilton soufflé, and vodka-infused tea. And the fourteenth-floor Rise bar and lounge (pictured), with its smashing harbor views, outdoor deck, signature martinis, and tiered tasting racks of appetizers, has inherited something of the awe-inspiring spirit of the late Windows on the World. (2 West Street; 212-344-0800.)



Classical & Dance

cue

Edited by Alicia Zuckerman

Classical Music

★ "Twelve Tones and Beyond"

This Juilliard festival focuses on post-WWII composers like Nono, Wolpe, Davidovsky, Kurtág, Ligeti, Babbitt, Carter, and many others. Call for details. 1/28-2/1. • Juilliard Theater, Lincoln Center (769-7406); free (tickets required).

Backbeat Percussion Quartet

High-energy award-winning British ensemble makes its Carnegie debut. 1/29 at 7:30. • Carnegie Hall, Weill Recital Hall, Seventh Ave. at 57th St. (212-247-7800); \$20.

Contrasts Quartet

Formerly the Eberli Ensemble, the quartet performs premieres by Ned Rorem and Lisa Bielawa and a new arrangement of Aaron Jay Kernis's *Still Movement With the Hymn*. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); \$15.

★ Orchestre de Paris

Fresh from his Met Opera gigs, Christoph Eschenbach conducts Dutilleux, Bartók's Piano Concerto No. 2 featuring Pierre-Laurent Aimard, and Berlioz's *Symphonie Fantastique*, 1/29 at 8; and works by Messiaen, Ravel (with Mr. Aimard), and a world premiere by Marc-André Dalbavie, 1/30 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$22-\$89.

"An Evening of American Song"

New arrangement of Leonard Bernstein's *The Age of Anxiety* for piano, organ, and percussion has its premiere, featuring organist Steven Tharp. 1/30 at 7:30. • St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0248); free.

Festival Chamber Music Society

Ensemble boasting flutist Eugenia Zukerman performs rarely heard works by Britten, Schumann, and Andreas Jakob Romberg. 1/30 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); \$22.

★ "Novelty Pianists of the Jazz Age"

Dick Hyman, John Sheridan, and Ruth Laredo take a spirited look back in time at composers like Zez Confrey, Willie "the Lion" Smith, and Bix Beiderbecke. 1/30 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$35.

★ Orion String Quartet

Performs with the Bill T. Jones/Arnie Zane Dance Company (see box). 1/31-2/2 at 8; 2/3 at 5. • Lincoln Center, Alice Tully Hall (212-875-5788); \$27.50-\$37.50.

★ New York Philharmonic

Mariss Jansons conducts Mahler's Third Symphony, featuring mezzo Florence Quivar, the American Boychoir, and the women of the Westminster Choir. 1/30-2/2 at 8. (1/31 broadcast live on WQXR, 96.3 FM.) • Avery Fisher Hall, Lincoln Center (212-721-6500); \$21-\$82.

Barcelona Symphony Orchestra

Performs Gerhard's Concerto for Orchestra, Ibert's Flute Concerto, and Falla's *The Three-Cornered Hat*, with guest soloists flutist Emmanuel Pahud and soprano Anna Feu. 2/1 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$21-\$79.

★ American Composers Orchestra

Celebrates Philip Glass's 65th birthday with the world premiere of his Symphony No. 6, featuring soprano Lauren Flanigan. The U.S. premiere of *Passages*, written by Glass and Ravi Shankar, is newly arranged for orchestra and the Raschèr Saxophone Quartet. 2/3 at 3. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$17-\$47.

"Making Music: Philip Glass"

Glass's birthday celebration continues: conversation with the composer and performances by the Kronos Quartet, the Raschèr Saxophone Quartet, baritone Gregory Purnhagen, and pianist Dennis Russell Davies. 2/3 at 7:30. • Carnegie Hall, Weill Recital Hall, Seventh Ave. at 57th St. (212-247-7800); \$32.

enths Ave. at 57th St. (212-247-7800); \$32.

"Iannis Xenakis: In Memoriam"

The Hellenic Culture Foundation presents a concert of works by one of new music's heavy hitters. 2/3 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); \$35.

Opera

★ Metropolitan Opera

Last performance of *Idomeneo* is 1/31. The wacky capers of Figaro get same-week play with *Le Nozze di Figaro* and *Il Barbiere di Siviglia*. *Tosca* is onstage, too. Call

Performance

Something Old, Something New

"In the modern-dance world, we have a lot to learn from a classical-music ensemble," says dancer-choreographer Bill T. Jones, whose Bill T. Jones/Arnie Zane Dance Company performs three premieres with the Orion String Quartet and members of the Chamber Music Society of Lincoln Center this week at Alice Tully Hall. "The way that they can all be practicing their separate parts sitting right next to each other—they make a hell of a lot of noise, but there's such a concentration and professionalism." Leave it to Jones, equal parts icon and iconoclast, to match a tra-

ditional form like chamber music (Beethoven, Shostakovich, Mendelssohn, and the much more experimental György Kurtág) with hipness, humor, and stunning energy. For years, his works have addressed issues like racism and AIDS, with music that mirrors the message. "Beethoven, for instance—he takes four voices, and he's able to suggest many, many times more," asserts Jones, who turns 50 in two weeks. "He can, through four movements, take us from jovial, good times to the most transcendental exploration of human grief and longing, and then deliver us back to a rousing closing that encourages us to leave feeling stronger and more capable of dealing with life." (See "Dance.")

A.Z.



ater, Eighth Ave. at 19th St. (212-242-0800); \$32.

Errol Grimes Dance Group

Grimes, who studied with Martha Graham, Alvin Ailey, and Merce Cunningham, presents *Red*, an exploration of the color, with a score ranging from Bach to Mary J. Blige. 1/31 at 7. • YWCA, Lexington Ave. at 53rd St. (212-735-9760); \$15.

★ Bill T. Jones/Arnie Zane Dance Company

Performs with the Orion String Quartet (see box). 1/31-2/2 at 8; 2/3 at 5. • Lincoln Center, Alice Tully Hall, (212-875-5788); \$27.50-\$37.50.

National Song and Dance Company of Mozambique

Thirty-five dancers and drummers perform *In Mozambique*, *The Sun Has Risen*, and *N'kay*. 2/2 at 8. • Brooklyn Center for the Performing Arts, Wait Whitman Theater, Brooklyn College (718-951-4600); \$30.

for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); \$25-\$265.

★ Encompass New Opera Theatre

Grigori Frid's 1969 *The Diary of Anne Frank* for solo soprano and chamber orchestra, translated in 1991 from the original Russian, features German soprano Djuna Pechstein in this affecting adaptation. 1/17-2/3. Call for details. • Connelly Theatre, 220 E. 4th St. (212-206-1515); \$40.

Dance

★ New York City Ballet

It's a good week for the classics: *Swan Lake*, *Firebird*, *Romeo and Juliet*, all-Balanchine on 2/2 (matinee), and all-Robbins on 2/2 (evening). • New York State Theater, Lincoln Center (212-307-4100); \$28-\$76.

"VisionIntoArt: Sounds From Kandinsky"

The artist's images are projected in combination with performances by the Perks DanceMusicTheater and

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Nightlife

cue

Edited by Ethan Brown

Concerts

★ Alicia Keys

2/1-2/2 at 8. • Radio City Music Hall, Sixth Ave nr. 50th St. (212-307-7171); \$35-\$75.

Creed

2/1 at 7:30. Kurt Cobain famously bristled at Pearl Jam's stadium sound, but if the Nirvana front man were alive today, he'd be truly aghast at Floridian rockers Creed, whose mix of the messianic impulses of the Doors and the mush-mouthed vocal style of Eddie Vedder results in truly despicable cock-rock. And without its pleasures too: Where is the fun or three-chord catchiness of a Boston, Queen, or even Foghat? And is Florida a cultural wasteland or what? • Continental Airlines Arena, the Meadowlands (212-307-7171); \$45.

"You've Gotta Have Friends: Partners in the Fight Against AIDS"

With REM; Jewel; Sweet Honey in the Rock; Bruce Vilanch; Whoopi Goldberg; more. 1/31 at 7:30. A baffling, *Simpsons*-like blend of pop stars and comedians—

quired Listening" with Jian Ghomeshi, Johnny Society, Lori McKenna. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom

2/1-2/2: Steve Kimock Band. • 6 Delancey St. (212-533-2111).

Fez

Thursdays: Mingus Big Band. Saturdays: John Kelly's "Shiny Hot Nights: More Songs of Joni Mitchell." 2/2: "VaVaVoom Room." 2/3: Kenny Mellman in "Countdown." • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza

1/29: Charlatans UK. 2/1: Victor Wooden. 2/2: Nile Rodgers and Chic. 2/4: B-52's. • 17 Irving Pl. (212-777-6800).

Knitting Factory

1/30: "Ladyfest" presents One and Twenty; Lourdes. 2/1: Amon Tobin. 2/2: James "Blood" Ulmer. 2/3: Marty Ehrlichmann. 2/5: Uri Caine. • 74 Leonard St. (212-219-3055); \$.

Makor

1/29: Abu Gara. 2/2: Antibalas; Pharoah's Daughter.

Nightlife

Transatlantic Crossover

"People would like *Wonderland* if they had a chance to hear it," says Tim Burgess, singer for the **Charlatans UK**. A huge hit in England, the group's seventh album was released in the U.S. on September 11, after which the group canceled its tour and split with its label, MCA. "That's pretty Charlatans," Burgess says with a wry laugh. They've never scored a hit here, despite wearing their American influences on their sleeves (Burgess did his best Bob Dylan impression on 1999's *Us and Us Only*). "It would be sort of depressing if we weren't the band we are," he says. Initially written off at the end of the eighties as Stone Roses sound-alikes, the Charlatans are the only band from that era's Madchester scene to have lasted, evolved, and evaded the Brit-pop cookie cutter. *Wonderland* is a "dance record," says Burgess, reflective of the Charlatans' history of jangly pop and Chemical Brothers collaborations. But the band achieves a more compelling depth through delicate infusions of soul in the form of sexy falsettos and Curtis Mayfield-style riffs. Opening for the Charlatans at Irving Plaza on January 29 are newcomers Starsailor, a rootsy Brit-rock outfit (think Coldplay) whose UK buzz, ironically enough, is crossing the Atlantic without a hitch: They've already played both *Letterman* and *Conan O'Brien* and are an MTV2 "Handpicked Selection." (See "Concerts.")

MONICA KHEMSUROV



Bruce Vilanch and REM?—come together for a concert to benefit Gay Men's Health Crisis. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); \$75-\$250.

Small Stages

B.B. King Blues Club & Grill

1/29-1/30: Bruce Willis and the Accelerators. 1/31: The Fins. 2/1: Ashford and Simpson. 2/2: James Brown. 2/4: Robert Ross Blues Band. 2/5: Dean Shot and the Blues Revue. • 243 W. 42nd St. (212-997-4144).

Bottom Line

2/1: Will Cahoun Quintet featuring Stanley Jordan, Alex Foster, John Benitez, and Orrin Evans. 2/2: "Re-

2/5: "Songwriter's Hall of Fame." • 35 W. 67th St. (212-601-1000).

Manitoba's

Mondays: Garage-band showcase "Garageland!" • 99 Ave. B (212-982-2511).

Maxwell's

2/2: Garland Jeffreys. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge

1/30: Robert Bradley's Blackwater Surprise. 2/2: Kelly Hogan; Jon Dee Graham. 2/5: Varnaline. • 217 E. Houston St. (212-260-4700).

Rodeo Bar

2/1: Coal Palace Kings. 2/2: Jack Grace. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s

1/29: Frankie Paul. 1/31: Si Se. 2/5: Medusa and Feline Science. • 204 Varick St. (212-243-4940).

The Village Underground

1/30: John Carlin; The Co-Defendants; A Career in Plastics. • 130 W. 3rd St. (212-777-7745).

Clubs

APT

Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Baktun

Thursdays: The best deal in clubland: House great Tony Humphries for free. The first Friday of every month: Rotating house-music DJ's spin at "Confusion." Third Friday: Eclectic dance music with DJ Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's supercool "N'Ice." Saturdays: Drum and bass at "Direct Drive." Thursdays: Deep house with DJ Jaymz Nylon. 2/2: DJ. Suv. • 418 W. 14th St. (212-206-1590).

Centro-Fly

Thursdays: "Subliminal Sessions" with DJ Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with DJ's like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturdays toxins at "Drama at Large!" with DJ Victor Calderone. • 45 W. 21st St. (212-627-7770).

★ Club Shelter

After nearly a decade at Vinyl, deep-house weekly "Shelter" has not only found a new home—it is the new home. The nightclub formerly known as Speed is now Club Shelter, the centerpiece of which will be DJ Timmy Regisford's soulful, highly eclectic Saturday-night affair. So far unannounced is the remainder of the week's schedule, but no matter—after the club closings of 2001 and the terrorist attacks, New York nightlife desperately needs a dose of the party's good vibes.

Exit II

It's called Exit II because a major renovation (a new wood dance floor, some pretty lounges upstairs) is helping lift the club from boxy warehousedom to superclub status. But Exit is still struggling crowd-wise. At the brand-new Junior Vasquez Saturday-night residency, ravenous heterosexuals do an unfortunate amount of bumping and grinding until early morning, when Junior's gay crowd shows up to provide some much-needed respite. Come after 7 A.M. or don't come at all. • 610 W. 56th St. (212-582-8282).

Groovejet

Mondays: Classic soul and funk. Tuesdays: Funky, San Francisco-style house music. Wednesday: Techno upstart David Hollands. Thursdays: Jackie Christie. Fridays: Danny Tenaglia acolyte Dan Barnes. • 286 Spring St. (212-929-4780).

Luxx

Fridays: "Mutants" with DJ Larry Tee. Saturdays: DJ Larry Tee spins electroclash at "Berliniumsburg." Sun-

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. \$ = cash only.

days: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy

Saturdays: The Chelsea boys dance all night to a rotating set of house DJ's, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404); \$.

Shine

In February: Sundays: D.J. Rodney spins roots reggae at "Reminisce Reggae." Wednesdays: DJ's Nick Marc and Goodfinger spin everything from rock to electronica. The last Thursday of every month: "Giant Step Records Sessions" with D.J. Ron Trent spinning soulful house. Fridays: D.J. Tony H spins hip-hop, salsa, and house at "Allegría." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

Spa

Wednesdays: Rock and roll spun by DJ's like Paul Seignyn. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by DJ's Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

The Mint

Goths haunted the space when it was the Bank, Eurotrash when it was Chaos. Now that this former bank space has been redubbed the Mint (with a club underneath cleverly called Bass Mint), will the masses finally get their groove on on East Houston Street? In the Bass Mint: Mondays, drum and bass with Breakbeat Science DJ's DB and Dara. Fridays: Techno with the "Trul Skul" DJ's Kimyon, Rich Borque, and Juan C. 225 E. Houston St. (212-475-3200).

Vinyl

Fridays: "Be Yourself" with progressive-house maestro. D.J. Danny Tenaglia. Sundays: François K, Joe Clausell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. 2/2: D.J. Roger Sanchez, aiming for Stardust/Daft Punk-dom with his shimmery retro-disco dance-floor hit "Another Chance." • 6 Hubert St. (212-343-1379).

Jazz

Birdland

In February: Chico O'Farrill Afro-Cuban Jazz Big Band (Sundays); The Scott Whitfield Jazz Orchestra (Mondays, early); Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin (Mondays, late); David Ostwald's Louis Armstrong Centennial Band (Tuesdays); The Famous Duke Ellington Orchestra (Tuesdays, late); Lew Anderson's All-American Big Band (Fridays). 1/31-2/2: "Three Jazz Tenors" with Joe Lovano, Michael Brecker, and Dave Liebman. • 315 W. 44th St. (212-581-3080).

Blue Note

1/29-2/3: Tania Maria. Sets at 8 and 10:30. • 131 W. 3rd St. (212-475-8592).

Iridium

Monday nights, the Les Paul Quartet holds office hours. 1/29-2/3: Gonzalo Rubalcaba Trio. Sets Sun.-Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. •

Jazz

Back in Black

Insiders compare his versatile playing to that of percussion masters like Elvin Jones and Earl Zindars, but few outside the Crescent City know New Orleans drummer **James Black** (pictured). Now, on February 1, thanks to a new series called "Jazz Composer Portraits" at Columbia University's Miller Theatre (which also brings in avant-jazz icon Eric Dolphy on April 12), New York audiences can give this prodigious talent his due. (See "Jazz.")

Performance

Keys to the City

Songs in A Minor from neo-soul newcomer

Alicia Keys (pictured) is a bit less consistent than some critics claim, but songs like "Fallin'" and "A Woman's Worth" are moving enough to yield more pleasure with every listen. And her cover of Prince's "How Come U Don't Call Me Anymore?" is just plain gorgeous. Keys plays Radio City Music Hall February 1 and 2. (See "Concerts.")



1650 Broadway, at 51st St. (212-582-2121).

★ James Black

2/1 at 8. With Eric Reed (piano), Brad Leali (saxophone), Reginald Veal (bass), Jason Marsalis (drums). • Columbia University's Miller Theatre, Broadway and 116th St. (212-854-7799); \$30.

★ "Jazz at Lincoln Center" presents: "Hot Club de France Revisited"

Violinist Mark O'Connor and special guests play the music of master violinist and Django Reinhardt contemporary Stephane Grappelli. 1/31-2/2 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth floor (212-721-6500); \$45.

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

In February: Norman Hedman's Tropique. The Rose Center is open until 8:45 P.M. Suggested admission price is \$10 for adults, \$7.50 for students and seniors, \$6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke

Sundays in February: Chris Washburne and Syotos. Mondays: Jam Session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet Plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic

1/31: Louie Belogenis-Roy Campbell Quartet. • 107 Norfolk St. (212-358-7503); \$.

Village Vanguard

Mondays in February: The Vanguard Jazz Orchestra swings on. 1/29-2/3: Kenny Drew Jr. Trio. • 178 Seventh Ave. So. (212-255-4037); \$.

Comedy

Carolines On Broadway

Mondays: "New Talent Night," hosted by Eddie Brill. \$12.50-\$24.50, two-drink minimum. 1/30: The Greg Charles Show. 1/31-2/3: Dane Cook. 1/31-2/2: DL Hughley. • 1626 Broadway, nr. 49th St. (212-757-4100).

Comedy Cellar

A coffeehouse-style comedy club that hosts comics from the *Letterman*-*Chris Rock Show*-*SNL* axis. 1/28-2/3: Colin Quinn; Nick DiPaolo; Godfrey; Jim Norton; Tom Papa; Marc Maron. 2/4-2/10: Colin Quinn; Greg Giraldo; Godfrey; Mitch Fatel; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's

Through 2/3: Tony Powell; Peter Bales; Gregory Carey; Billy Burr; Gregory Rogell; Richie Byrne. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.-Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat. (\$20 for 10:30 Sat. show), \$12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Cabaret

Arci's Place

2/1: Linda Thorson. 2/3: Sue Matsuki. 2/5: Anna Bergman. • 450 Park Ave. So., at 30th St. (212-532-4370).

Carnegie Club

Saturdays in February at 8 and 10: Sinatra impersonator Cary Hoffman with his ten-piece orchestra. • 156 W. 56th St. (212-957-9676).

Danny's Skylight Room

In February: Blossom Dearie. Showtimes: Friday at 7, Saturday at 7, and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama

In February: Thursdays at 6: Seth's Broadway Chatbox. Fridays at 8: "The Next Big Broadway Musical" Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 8:30: Poole Party Comedy-Variety Show. Saturdays at 11: "Judy Garland Live!" starring Tommy Femia. • 343 W. 46th St. (212-757-0788); \$.

★ Feinstein's at the Regency

Through 1/29: Cleo Laine and John Dankworth. Tuesday through Saturday, the cover is \$60. Two shows on Friday and Saturday; cover \$60 per show. The food-and-beverage minimum is \$40 per person at all 8:30 shows and is \$25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's

1/31: Michael Harrington with David Epstein. 2/1: The Swingirls in "Elegant Sophistication... Three Voices That Become One." 2/2: Barbara Lea with Wes McAfee. 2/4: Judy's Third Anniversary Gala featuring Judy Kreston and David Lahm. • 169 Eighth Ave., nr. 18th St. (212-929-5410).



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Radio Highlights

Billy Bragg Live

The singer-songwriter plays a solo show—broadcast live from Fordham—in advance of releasing his latest album, *England, Half English*. • 1/31 at 8 P.M. WFUV, 90.7 FM.

Stanley H. Kaplan

The man who successfully harnessed educational anxiety talks to the eponymous host of “The Lewis Burke Frumkes Show” about his memoir, *Stanley H. Kaplan, Test Pilot*. • 2/3 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

“Terrorism and Anti-Americanism in the Middle East”

The lecture is given by Mansour Farhang, former Iranian ambassador to the U.S. and now a Bennington professor writing a book about revolutionary politics. • 1/29 at 6 P.M. New School, 66 W. 12th St. (212-229-5488); free.

“Stress in the City”

Several experts on stress and the brain talk about the lasting affect of September 11 and ongoing terrorist anxiety. • 1/29 at 7 P.M. Caspary Auditorium, the Rockefeller University, 1230 York Ave., at 66th St. (212-327-8073); free.

“Giving a Voice to Sorrow”

Steve Zeitlin and Ilana Harlow discuss their book by that title, which explores the role of creativity in processing and coping with grief. • 1/31 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); \$12, \$15 at the door.

Ralph Nader

In a talk titled “How to Run for President and Tell the Truth,” the self-righteous also-ran delivers another sermon from on high. • 1/31 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$22.

Edward O. Wilson and Robert Krulwich

Wilson, the Harvard scientist and Pulitzer Prize-winning author of *On Human Nature* talks about his latest book, *The Future of Life*, with ABC News correspondent Krulwich. • 1/31 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$22.

“The Moving Images of Harlem”

Two screenings of Harlem movies are accompanied by live discussions. First, *Cotton Comes to Harlem* is followed by a talk with director Ossie Davis, and later in the afternoon Chester Himes scholar Edward Margolies introduces a version of the Himes novel *A Rage in Harlem*. • 2/2 at 1 and 4 P.M. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); \$8.50.

“Bringing Black Stories to Broadway”

Philip Rose, the producer who brought “A Raisin in the Sun” to Broadway and recently wrote the memoir *You Can’t Do That on Broadway!*, talks about diversity in theater (or lack thereof). • 2/3 at 2 P.M. Brooklyn Public Library, Grand Army Plaza, Brooklyn (718-230-2100); free.

“What’s So Funny About Science?”

Find out during a panel hosted by Nobel laureate Roald Hoffman. Several scientists talk about humor in their work, and physics chanteuse Lynda Williams performs. • 2/3 at 6 P.M. Cornelia Street Café, 29 Cornelia St. (212-989-9319); \$10.

The Written Word

Elmore Leonard

The crime author reads from his latest work, *Tishominog Blues*, and the next day talks to famed journalist Pete

Hamill. • Reading 1/29 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free. With Hamill 1/30 at 5:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Sebastian Faulks

The author reads from his novel *On Green Dolphin Street* and signs copies. • 1/29 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Bernice McFadden

The author reads from her new melodrama, *This Bitter Earth*, and signs copies. • 1/29 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

James McBride

The best-selling author reads from his new novel, *Miracle at St. Anna*, at two Barnes & Noble locations this week. • 1/29 at 7:30 P.M. Barnes & Noble, 290 Baychester Ave., the Bronx (718-862-3945); free. 1/30 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

“Memoir Nation”

The *Forward’s* Daniel Asa Rose moderates a critical panel on the memoir boom, with essayist Phillip Lopate and critic Vivian Gornick. • 1/29 at 8 P.M. JCC Rose Building, 334 Amsterdam Ave., at 76th St. (212-580-0399); \$10.

Richard Lingeman

The biographer talks about his new book, *Sinclair Lewis: Rebel From Main Street*. • 1/30 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Thomas Cahill

The iconoclast whose new book treats the reformist Pope John XXIII appears at Barnes & Noble and the next day delivers a talk titled “Is Christian Reunion Still Possible?” • 1/30 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free. 1/31 at 6:30 P.M. Fifth Avenue Presbyterian Church, 7 W. 55th St. (212-662-4315); \$10.

Conjunctions Anniversary Reading

Celebrating the twentieth anniversary issue of the prestigious literary journal, Rick Moody hosts an evening of readings by Robert Creeley, Joyce Carol Oates, and others. • 1/31 at 7 P.M. New School, 66 W. 12th St. (212-229-5488); free.

Sasha Abramsky

The freelance journalist discusses his first book, *Hard Time Blues*, and signs copies. • 1/31 at 7:30 P.M. Barnes & Noble, 106 Court St., Brooklyn (718-246-4996); free.

Diane McWhorter

The novelist talks about her new book, *Carry Me Home*, and signs copies. • 1/31 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

East Harlem and Literature

Writers including Edgardo Vega Yunqué and Jack Agüeros talk about the barrio’s influence on their work and literature at large, with CUNY professor Gerald Meyer providing historical context. • 2/3 at 1 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with \$7 museum admission.

David Friedman

The author of *A Mind of Its Own: A Cultural History of the Penis* talks about his thorough studies and signs copies. • 2/4 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Special Events

Tours

Art in General on Canal (Part 1)

The tour of an art project encompassing several public installations is led by Moukhtar Kocache of the Lower Manhattan Cultural Council. • 2/2 at 1 P.M. Art in General, 79 Walker St., sixth floor (212-219-0473, ext. 21); \$5.

Grand Central Birthday Tour

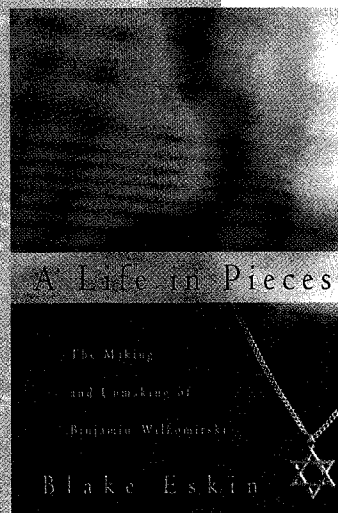
Celebrating the renovated terminal’s eighty-ninth birthday, a tour imparts lesser-known lore about the hidden nooks and symbolic touches of the Beaux-Arts

In Print

Picking Up the Pieces

“I think there is a human impulse to identify with history,” says 31-year-old journalist Blake Eskin, “and some people personalize that.” It was partly that impulse that led Eskin, a fourth-generation American Jew, to seek out his European relations, the Wilkomirskis of Riga, Latvia. And it may have been a perversion of that impulse that led a Swiss man calling himself Benjamin Wilkomirski to write *Fragments*, a disjointed, graphically violent memoir of an early childhood spent in Auschwitz. Eskin’s own book, *A Life in Pieces* (Norton, \$25.95), begins with Benjamin’s visiting the Eskins as a potential long-lost relative and ends with nearly definitive proof that Wilkomirski—actually Bruno Doessekker—is a complete fraud. Eskin, formerly the arts editor at the *Forward*, was suspicious from the start. “I wouldn’t have gotten involved had his name been something else,” he says. “But when he went around saying that all Wilkomirskis were somehow connected, I didn’t know if that was true.” By the time Eskin had begun his book, Bruno’s story was already falling apart, and the project grew to explore both Eskin’s own family roots and larger Holocaust issues. Bruno, a.k.a. Benjamin, came to represent both hero and villain to other child survivors (already a fractious bunch), a homegrown symbol of the battle for Swiss bank reparations, and later a rare example for Holocaust deniers. But even at the risk of providing ammunition for the last, Eskin is happy to bring out the truth. “I don’t think reading is believing,” he says. “I think it’s about thinking and engaging. Deniers have and will continue to say things about this. But ultimately, I think—I hope—that reason will prevail.”

B.K.



landmark. • 2/2 and 2/3 at 1 and 2:30 P.M. Call 212-465-3331 for reservations and meeting place; \$12.

Mount Morris Park

A tour of the Harlem neighborhood, led by community leaders Valerie Jo Bradley and Janet Dees, covers Harlem-bred musical team Richard Rodgers and Lorenz Hart, a landmark fire watchtower, and a synagogue built for Armand Hammer. • 2/3 at 10 A.M. Call 212-415-5500 for reservations and meeting place; \$30.

"Salute to Nathan Lane"

On the repeat Tony-winning Broadway fixture's 46th birthday, a tour of the theater district focuses on sites as-

couldn't be better at the fourth annual AIDS benefit—hosted by Matthew Broderick and Nathan Lane, with readings from Candace Bushnell, Michael Cunningham, Dominick Dunne, Tony Kushner, Adam Gopnik, Terrence McNally, and Liz Smith. • 2/4 at 6:30 P.M. Cipriani, 110 E. 42nd St. (212-806-1753); \$1,000 and up.

Exhibits

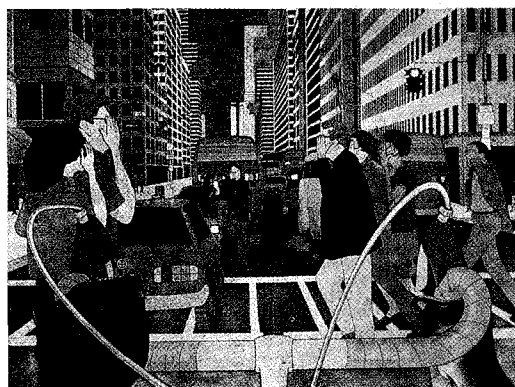
"Dreaming of Timbuctoo"

A traveling photo exhibit chronicles a forgotten era in African-American history, when New York blacks shared land in the Adirondacks to qualify for voting rights accorded only to landowners 150 years ago. • 2/2 through 2/28. Grand Army Plaza Central Library, Brooklyn (718-230-2100); free.

On View

Scratch That

The New York Society of Etchers—which only sounds like some ancient, cultish cabal—was founded just four years ago to encourage artists using a variety of printing methods, as demon-



strated in the group's latest exhibit, **New York by New Yorkers**, at the Museum of the City of New York, opening with a special tour and artist talk on February 2. With 39 original prints by 35 artists, there's room for both a hellish subway stop inhabited by lost souls (from innovator Motoshi Wakabayashi) and an intricate 1939 engraving by the more conventionally schooled Will Barnet, who is 91. Bernard Zalon's *Don't Look Now*... (pictured) uses etching, aquatint, crackle, and hand coloring to evoke a devastating New York moment. (See "Exhibits.")

sociated with his career. • 2/3 at 11:30 A.M. Meet at northwest corner of Broadway and 44th St. (212-265-2663); free.

Pre-Chinese New Year Tour

On the eve of the two-week celebration of lunar year 4700 (a.k.a. The Year of the Horse), visit a bakery, an herbal shop, a Buddhist temple, and other spots before sitting down to an inexpensive evening feast. • 2/3 at 3:30 P.M. Meet at northwest corner of Baxter and Canal Sts. (212-265-2663); \$15 with meal, \$5 without.

Benefits

Henri Bendel Jamaican Shopping Party

The highlight of "Jamaica Week" at Bendel is a three-hour shopping spree—with live music, island cocktails, and snacks throughout—that benefits Kingston's Area Youth Foundation. Co-sponsored by the Jamaica Tourist Board and *New York Magazine*. • 1/30, 6 to 9 P.M. Henri Bendel, 712 Fifth Ave., at 56th St. (212-247-1100); free admission.

LaGuardia Award Dinner

The New School honors Felix Rohatyn with this year's Fiorello H. LaGuardia Award. Governor Pataki delivers the keynote speech at a dinner dedicated to rebuilding the city, with funds going to New School scholarships and community development. • 1/30 at 6:30 P.M. Sheraton New York Hotel & Towers, 811 Seventh Ave., at 53rd St. (212-229-5958); \$1,000 to \$5,000.

Benefit for Frank Muller

Stephen King, Pat Conroy, Peter Straub, and John Grisham get together to raise money for Muller, reputedly one of our finest narrators of books on tape—who was gravely injured in a motorcycle accident. The authors will read and sign copies of their books for premium ticket holders. • 2/2 at 8 P.M. Town Hall, 123 W. 43rd St. (212-307-7171); \$50 to \$500.

"Celebrate New York City"

The local Big Brothers and Big Sisters chapter throws a black-tie fund-raiser with dinner, an open bar, dancing, a silent auction, and a casino. • 2/2 at 9 P.M. Bridgewater, 11 Fulton St. (www.bigsny.org); \$125, \$150 at the door.

AMFAR "Seasons of Hope" Gala

Barry Manilow's singing aside, the entertainment

"New York by New Yorkers"

A global assortment of contributing artists all have in common their methods (etching, engraving, and the like) and their subject (New York City in its endless variety). • 2/2 through 5/12. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); \$7 admission.

"Cop Art"

Creative detectives Alberto Goris and Salvatore Zisa were planning on exhibiting their work even before September 11 and, after a long postponement, have included paintings inspired by their ground-zero volunteer work. • 2/4 through 2/26. Michael Schimmel Center for the Arts, 1 Pace Plaza, Pace University (212-346-1715); free.

Event

The New York Vintage Fashion Show

Not just clothing but textiles, accessories, linens, and decorative objects are all on offer at this massive vintage show. • 2/1, 11 A.M. to 8 P.M., and 2/2, 11 P.M. to 7 P.M. New Yorker Hotel, Eighth Ave. at 34th St. (718-783-9736); \$10 to \$20.

Sports

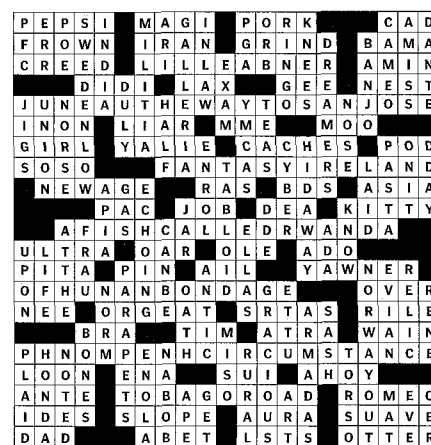
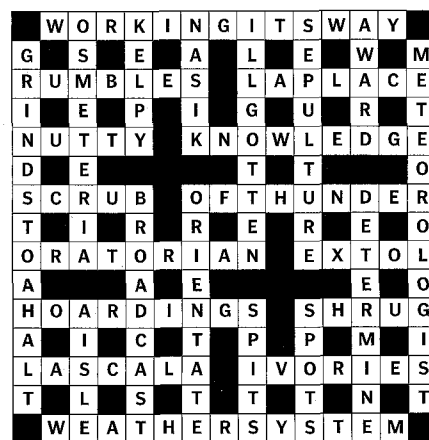
2002 Verizon Millrose Games

Madison Square Garden's longest-running sports event and the second stop on the U.S. track & field team's indoor "Golden Spike Tour" celebrates its ninety-fifth anniversary. Once the stage for Jessie Owens, Carl Lewis, and Jackie Joyner-Kersey, the Millrose Games will now host women's pole-vault phenom Stacy Draglia. • 2/1, 5 to 10 P.M. Madison Square Garden, Seventh Ave. at 33rd St. (212-307-7171); \$25 to \$75.

Central Park Moonlight Ride

Anyone who bikes frequently in Central Park knows the urge to leave the cattle drive and fly down pedestrian-only lanes. One Friday a month, Time's Up gives bikers and in-line skaters the chance to enter the forbidden zone at a forbidden hour. Guides man the front and rear of the line. • 2/1 at 10 P.M. Columbus Circle, inside the park, Broadway at 59th St. (212-802-2222); free.

Solutions to last week's puzzles



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Edited by Susan Avery

Children's Events

Give Me Liberty

The Liberty Science Center hosts "The Experiment Gallery" and "A Question of Truth." (See box.) • Through 5/5; Liberty Science Center, Exit 14B off the New Jersey Turnpike, Jersey City (201-200-1000 or www.lsc.org); \$10 for grown-ups, \$8 for seniors and kids 2 to 18.

Skateboarding in Times Square

Some of the most well-known skateboarders are coming to Toys 'R' Us to perform tricks, sign autographs, give out prizes, and push the new StatCard XAction trading-card series. • 2/2 from 2 to 4 P.M.; Toys 'R' Us, 1514 Broadway, nr. 44th St. (800-869-7787); free.

Firefighters Save the Day on Sesame Street

Dealing with the effects of September 11, the folks at *Sesame Street* are starting the season with an episode about firefighters. A smoky grease fire breaks out at Hooper's Store and New York's Bravest are on the scene. Elmo also takes a tour of the firehouse. Future episodes deal with loss, fear, bullies, and racism. • Premieres 2/4 at 7 A.M. on WNET, 9 A.M. on WLIW.

Wild Thing(s)

The stories and characters of beloved author-illustrator Maurice Sendak's fantastical world come alive in an exhibition at the Children's Museum of Manhattan highlighting more than 40 years of his career. *Where the Wild Things Are* shows a wild rumpus with Max, and kids will smile at the storied bakers of *In the Night Kitchen* and a great big bowl of *Chicken Soup With Rice*. • Through 9/2; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1234); \$6 grown-ups and kids, \$3 seniors.

Mural Mine

What do you want in a piece of art? Express your own ideas of what makes art beautiful through a mural activity, called *The People's Mural*, that will be on display at the museum. • 2/2 from 1 to 3 P.M.; Morris Museum, 6 Normandy Heights Rd., Morristown, New Jersey (973-971-3700 or www.morriismuseum.org); \$6 grown-ups, \$4 kids and seniors.

Happy Unbirthday

Adapted for the marionette stage, Puppetworks enters the wacky world of *Alice in Wonderland*. The show

BENNETTS Continued from page 39

project I can't talk about now."

But colleagues wonder whether Sills will really be able to relinquish the spotlight; as one notes, her service has been motivated by "huge ego needs" as well as altruism. "She's not leaving so fast," says Linda LeRoy Janklow. "Don't believe her when she tells you that." Another associate comments, "It's her way of making people say, 'Please, Beverly, don't leave!'"

Some associates are genuinely loath to see her go. "We're all holding on to her ankles," Janice Price insisted brightly, shortly before handing in her own resignation. Certainly no one disputes Sills's contributions. "She's an absolute genius at fundraising, and therefore of inestimable value to them," notes Bernheimer.

But among the stewards of Lincoln Center—a high-level roster of board members that constitutes a virtual Who's Who of New York money and power—there is a growing consensus that this fractious era should be concluded as quickly as possible. "I think it's time for Beverly to move on, because she's become a lightning rod for a lot of positive and negative feelings," says one official. "Someone with better vision, and larger vision, and a lot of patience is going to have to come in."

Her successor will face formidable challenges. "This process has ripped the fabric that holds Lincoln Center together, the sense of common purpose and pride," says Kellogg. "I think it created so much antagonism that it will be a very long time before we can restore a sense of cooperation. There is a sense that we have to find a way to come together again—or come apart. We have lost a lot of public confidence, and the image of Lincoln Center has certainly been tarnished."

Loyalists maintain that the redevelopment flap is secondary to the real business of Lincoln Center. "It's not in disarray," Janklow insists. "We are performing every single day. The companies are all working exceedingly well. It only seems in disarray because of the redevelopment project."

As for Sills, she has a lifetime of experience in putting the best face on things and marching onstage to prove that the show will go on. "Five years from now, we'll look back and say, 'It's really a miracle that those organizations were able to pull themselves together and make it happen,'" she claims.

"It will happen," she adds, with such a steely edge to her voice that her prediction sounds very much like a royal command. Cleopatra herself couldn't have said it better. ■

Openings

Relativity of Theories

Call it a scientific paradox: The Liberty Science Center opens two exhibits that appear to contradict each other. For the little kids, **The Experiment Gallery** is a collection of two

dozen hands-on activities that teach basic principles of physics: electricity, mechanics, optics (pictured), and atmospheric pressure. "Our patron saint of the gallery is Galileo," says J. Newlin, the Minnesota curator who developed the touring show. The other side of the building houses **A Question of Truth**, an exhibit that shows how shifts in scientific understanding can affect all the rest of a society's beliefs—for good and bad. Pro-slavery movements and, later, the Nazis, for example, used scientific "evidence" to legitimize their ideas about race. "We question Galileo and those sacred cows, like does the sun go around the earth or does the earth go around the sun? There's not just one way of seeing things," explains Hooley McLaughlin, the Canadian scientist who came up with "A Question of Truth." The Center is taking no credit for bringing the exhibits together. "It's just a coincidence that both were available," says spokesperson Elizabeth Romanoux. "It was the luck of the draw." Luck—now

there's something to believe in. (See "Children's Events.")

S.A.

Mama Bear Meets Mozart

Papageno Puppet Theater merges *Goldilocks and the Three Bears* with Mozart. An interesting combination from an interesting entertainment company. • Fridays, Saturdays, and Sundays 2/1-2/24 at 11:30 A.M. and 2 P.M.; 462 Columbus Ave., nr. 82nd St. (212-874-3297); \$7.

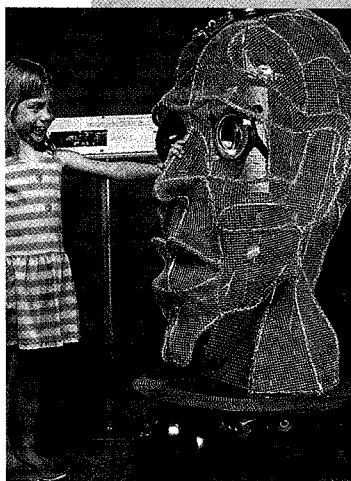
Darling Theater

In *Wendy and Peter*, revisit a Neverland where Wendy's bed becomes a pirate ship, Nana changes into a crocodile, and shadow-puppet wolves take chase. Time passes and Wendy grows up, Peter reappears, and Wendy's daughter flies toward her own daydreams. From the award-winning company Mabou Mines. • 2/1-2/24 at the New Victory Theater, 209 W. 42nd St. (212-239-6200 or www.newvictory.org); \$10, \$20, \$30.

features original songs and scenery, and highlights include the trip through the looking glass, a Cheshire cat, and the infamous mad tea party. • Through 3/24 at 12:30 and 2:30 P.M.; Puppetworks, 338 Sixth Ave., nr. 4th St., Brooklyn (718-965-3391 or www.puppetworks.org); \$7 grown-ups, \$6 kids.

First Position

Its first go-round last year was such a success that the folks at the New York City Ballet are doing it again. Join resident choreographer Christopher Wheeldon and some of the company's dancers to learn how it's all done. Children selected from the audience will join the artists onstage and become part of the process. • 2/2 from 11 A.M. to noon; New York State Theater, Lincoln Center (212-870-4074 or www.nycballet.com); \$12 grown-ups, \$10 kids 12 and younger.



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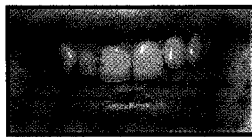


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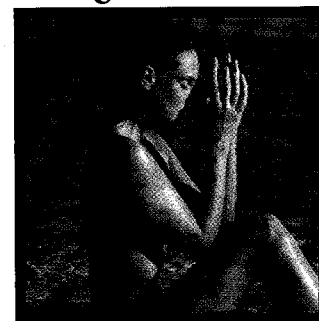
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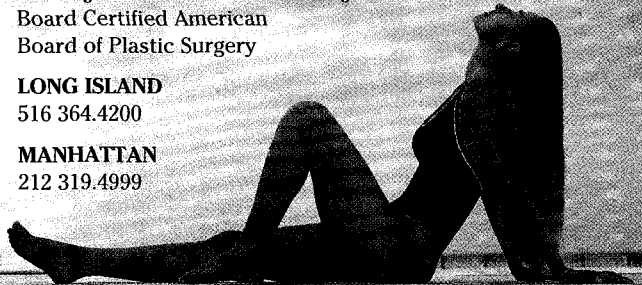
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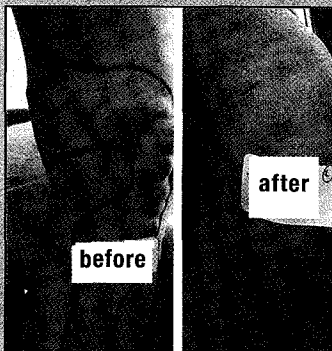
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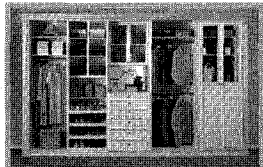
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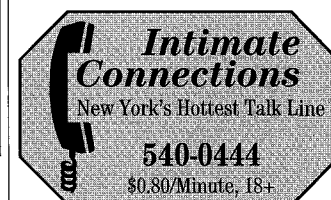
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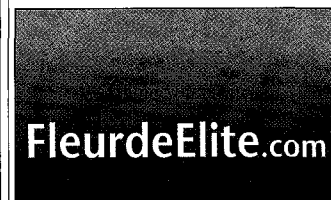
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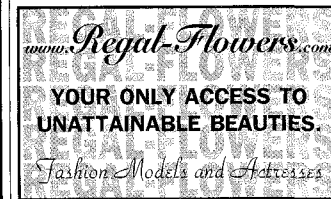
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Strictly Personals is a weekly feature. **Cost is \$32.00 per line**, two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of \$50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011**. Advertisers must include home address and daytime phone. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Seeking Gay, Witty Wonder Woman—Gay white professional woman seeking attractive, articulate, gay white femme professional. I am a well balanced, 43-year-old professional. Liberal in politics, tolerant and curious. Secure in her sexuality. I enjoy the theater, movies, jazz, opera and the wonderful things this great city has to offer. Honesty, respect and speaking from your heart is the elixir of life. If any of this resonates with you, let us connect. Note/photo appreciated. 1692 ☎

Bermuda/Newport/Anguilla—We would both find to be the most fun. Late 40ish Wasp, internationally known character, presently looking for a new social investment (nonsmoker). You must be able to be full of confidence and carry yourself well before and after a weekend of sailing, and any other social engagement. Photo absolutely required - and note. 1765 ☎

Beautiful, Petite European Woman—48, looks much younger, needs man - financially secure professional, caring and supportive, for marriage. 1747 ☎

Wanted—Younger guy, 40-45, completely honest - for lady, 51, from wealthy family. This lady is very cute and a lot of fun to be with. She wants to meet a male companion for true love and would like to have one child. POB 262, NYC 10116

For Selective Men Only—I am 33, very attractive, slim, well-educated and successful. I am an Italian-Catholic, hazel-eyed brunette who is outgoing, energetic and enjoys traveling, skiing, boating and the finer things in life. Seeking a fit and attractive, 30-39, 5'8"-plus male who has achieved financial success and who is outgoing, ambitious, sincere and romantic. Note/photo/photo. 1662 ☎

A Successful—Healthy family is the ultimate creation. Partner sought by single white male, 5'6", 165 lbs, 38, professional, charismatic, eclectic, of Hellenic descent. Include photo and bio. 1759 ☎

Very Attractive, Tall Jewish Lady—Well-educated, well-traveled, cultured, very athletic (tennis, skiing, avid runner), likes Off-Broadway, classical music, good films. Would like to meet warm, caring, cosmopolitan, tactful, active, well-established gentleman (45-57) for serious relationship. lsummit2002@aol.com 1763 ☎

Poker Anyone?—Life is like a game of poker... You get dealt a hand and then play as best you can. I'm holding a 10, Jack, Queen and Ace. Waiting for one card! Age 35-45, please. 1712 ☎

Would You Like To Ski—Over Mont Blanc from France into Italy with me? Single white female desired by an Ivy PhD with post-doctorates from MIT and Harvard Medical School. Love travel, fine dining, classical music and fashion. I'm 47 (look 39), kind, financially comfortable and Taiwanese. Seeks gentle, attractive and educated lady under 36. Photo. 1734 ☎

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Pretty, Entrepreneurial Lady—42, loving, affectionate, compassionate; enjoys walking, movies, ballet, opera. Seeking Mr. Right, 37-57, to share the joy of life. 1786 ☎

Happy Birthday!—You are invited! Intoxicating, sensuous, passionate, brainy, imaginative, leggy, seductive, collector of fun, incredible Dot-To-Dot player, turning 46. Loves to play, cook, travel and chill. Birthday wish: accomplished mensch for best friend and lover. RSVP/photo/note. blowoutthecandle@aol.com 1676 ☎

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Very Handsome, Successful Doctor—Kind, sincere, athletic, 6', 180 lbs, seeking educated, warm, pretty woman, 25-40. Race unimportant. Please send both photo/note. 1789 ☎

Sweet, Smart And Sexy Redhead—Would like to love and be loved by a kind, economically secure man, 65-77. 1667 ☎

Quintessential Woman—Upbeat, pretty, fit professional (50s). Enjoys music, museums, travel, sports and family. Seeks simpatico, successful Jewish gentleman (50ish) for a meaningful relationship. Photo. 1741 ☎

Sensuous Latin-Italian Female—Well-educated, seeks romance, love and passion. Be 43-55, nonsmoker, fit. 1773 ☎

Warm, Sweet, Enthusiastic—Creative, very attractive, slim, athletic blond actress, Jewish, 40 (looks 35), love cooking, children, animals, skiing, walking, mountains, musical theater, art and more. Seeks easygoing, thoughtful professional male, Jewish, 40s-early 50s, with a refined manner. Recent photo/note. 1709 ☎

Guy In A Million Seeks—Girl in a million. Handsome, in-shape, divorced man (no kids), 44, 6'1". Highly educated but no nerd; articulate and sensitive but no wimp; highly successful but no slave to riches; widely traveled and widely read. Likes theater, ballet, music, dancing, nature, Europe. Seeks attractive, adventurous, passionate woman (30-45) with similar qualities and interests, for relationship based on mutual attraction, open communication and commitment to personal growth. Prefer tall, slim professional who is equally comfortable in ball gown or jeans. Note and photo essential. 1750 ☎

EdD From Columbia—Jewish professional male, 59, financially secure, varied interests. Seeking educated, caring lady for serious relationship leading to marriage/family. Photo appreciated. 1764 ☎

Widower, 50 Years Old—Needs a very attractive lady, 40-45. I'm a successful man, NJ, no games. Photo. 1770 ☎

Seeking Best Friend—Or perhaps more. Successful internet entrepreneur and writer (wine, classical music, travel), with two lovely cats, seeks fun-loving, sexy, down-to-earth, slender Manhattan lady for friendship, passion and romance. Our interests include ethnic cuisine, gourmet dining, classical music, theater, museums, movies, biking, beaches, walks in Central Park and delights of NYC. Let's start as friends and see what develops. Recent photo. philip@catlover.com 1730 ☎

I'm Not Shallow Hal, But—I'm 43, 5'8", very handsome - I look like Bruce Willis (more hair, much better body). I'm very successful, live on the water, etc. I'm looking for an absolutely stunning, gorgeous, sexy sweetheart, 25-38, with a great body. I enjoy movies, good food, etc. I have a lot to offer if you really fit the description. 1757 ☎

Good-Looking Jewish Male—60, seeking a woman for a permanent relationship. Nonsmoker. LI resident. Enjoys travel, theater, movies. Photo a must. 1776 ☎

Let's Make The Most—Of a brand-new year. Caring, genuine, professional Jewish female, 38, never married, 5'4", slim, brown-eyed brunette - seeking sincere, kind, practical, easygoing, intelligent Jewish male, nonsmoker, 35-47, to share fun times, trust and love for a lifetime. NJ preferred. Photo appreciated. 1748 ☎

Beautiful PhD Psychotherapist—5'5", fit, loving blond, (212), seeking kind, economically successful mensch, 5'10" plus, 58-68 - commitment. Photo/note. 1727 ☎

Pretty European Brunette—40, slim and classy, sensitive, kind, caring, honest, seeks a generous man, financially successful professional with upscale lifestyle and sense of humor, for serious exclusive relationship. 1788 ☎

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Here I Am—Very attractive, sensitive, honest, kind, 40 - love theater, movies, dining, dancing, travel, reading. Seek attractive, affectionate female, 25-40, for laughs, love and life. 1785 ☎

A Touch Of Class—Stylish female, 50, tall, attractive, fit, accomplished, bright, well-traveled and full of fun and laughter, seeks to share "the dance of life" with "you" - a highly educated, smart, warm, generous of self, cultured, successful gentleman, 50-60, divorced, widowed, tall (6'), who is looking for a best friend and companion to share a "passion for life" together. Recent photo. 1666 ☎

East Meets West—Attractive Jewish woman, 40s, seeks educated Asian man, 40s, to share arts and cultures. 1746 ☎

Genuine Guy—Good-looking, highly educated, loyal, financially independent, 36, 5'10". Diverse interests including history, travel, food, city culture as well as the outdoors. Not into gaming. Seeking the same in a bright, unpretentious lady in NYC who likes to laugh and appreciates witty humor. Replies with phone number preferred. 1699 ☎

Vibrant, Slender, Attractive—Sensual female with intellectual leanings. Loves tennis, biking, arts, jazz, dancing. Seeks quality man, 49 plus. 1716 ☎

Beautiful, Accomplished, Warm—Loving, sensuous woman, used to the best, seeks intelligent, caring, faithful man of means, 50-65, for committed relationship. Photo/phone, please. 1664 ☎

Spicy, Slim Brunette—Seeks fit, loving soulmate, 53-63, for future. Photo. 1690 ☎

Very Pretty Gay Woman—35, Jewish, thin, very feminine, down-to-earth, athletic and professional woman, looking to meet a beautiful, very feminine, thin, very attractive professional woman, 32-42, who is financially secure and enjoys the finer things in life - such as great restaurants, vacations, golf and much more. If this is you, I would love to hear from you. Note/photo/phone required. Manhattan preferred. 1778 ☎

Asian Admirer—Established gentleman, 35, Caucasian, good-looking and likable, seeks very attractive Asian lady for relationship. Photo, please. 1693 ☎

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This fabulous issue is a reader favorite and it presents a great opportunity to have your ad seen by some of New York's most eligible men and women.

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6	Swing Lessons 8:30 pm	7	MOMA 1:00 pm Touch Football 3:00 pm Ping-pong & Pool 9:00 pm
13	Blue Man Group 8:00 pm Bowling & Bars 9:00 pm	14	White Water Rafting 9:00 am Brooklyn Museum 12:00 pm Guided Hiking 2:00 pm
20	Ski Trip Weekend 6:30 pm	21	Metropolitan Museum 3:00 pm Bourbon Tasting 8:00 pm
27	Salsa Dance Workshop 8:15 pm	28	Long Island Wineries 10:00 am Rock Scrambling 10:00 am Chelsea Galleries 2:00 pm

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Dynamic, Head-Turning—Platinum blond seeks the one and only guy who can help make this new year worth waiting for. 55-68. Note/photo a must. 1769 ☎📷

Good Guy—Attractive, fit, dark hair and eyes. Into travel, biking, adventure and working out. Seeks cute, fit female cohort. Note/photo/phone. 1781 ☎📷

I Want To Share—A life I love and an open generous heart. Very pretty, very bright, multi-talented woman, 52, seeks an adventurous, lovable man, 55 plus, for fun, warmth and companionship. 1756☎📷

Pretty, Bright, Charming—Woman, 55, warm, professional, good sense of humor. Enjoys movies, dining, dancing, getaways, nature, walking and sharing the interests of my honey. Seeks a committed relationship with a kindhearted professional man. Photo appreciated. 1697☎📷

Movie Lover—Professional, single white male, 43, seeking down-to-earth, single white female, 28-40, without children, for friendship, romance, marriage, family. 1733 ☎

Pretty, Petite Jewish Widow—Seeks loving, sincere gentleman, 65-75. 1767 ☎📷

"John Adams" Type—Seeks his Abigail. Tall, athletic man, 50, red hair, seeks adoring beauty, inside and out, to build a family and grow old. Photo/phone. 1784☎📷

Divorced Jewish Male—50, no children, would like to meet a pretty woman for a serious relationship. I'm nice-looking, financially secure, like to dine out, and desire someone to share my life with. Note/photo. 1658 ☎📷

Beautiful Honey-Blond—With dazzling eyes, trim, petite, size 6, romantic, caring, upbeat and enjoys most things in life. Seeks a successful, secure gentleman, 55-65, who is kindhearted with a great sense of humor, for a lifelong romance and commitment. Note and photo. 1669 ☎📷

Successful, Semi-Retired—Investment counselor, youthful mid 60s, sincere, humorous and sensitive, seeks slender, attractive woman, 52-60, for friendship, travel and whatever. Recent photo essential. 1744 ☎

Seeking Nordic Princess—Tall, dark, handsome and very attractive, single, white professional man, 40, dark brown hair/eyes, very fit, great guy, never married, seeks highly attractive and exceptionally beautiful, single white female, 24-38, for long-term relationship (Manhattan). Note/photo/phone. 1775 ☎📷

Petite Beauty—Blue-eyed redhead, fit, 39, smart, sexy and fun, NJ, Catholic - seeks single, white, clever, attractive, 5'6"-plus, successful male, 36-49. 1726 ☎📷

Complete The Circle—This very warm and attractive, late-30s Asian divorcee who has made a success out of motherhood and in the art world, is seeking the love of a kind, thoughtful, intelligent man with a well-developed sense of humor, to add to the balance of her life and to add something special to his. Let's complete our circles. 1736 ☎

A Younger Sigourney Weaver—With Grace Kelly-type sexiness. Slim, athletic body, long brown curls, ambitious, PhD, witty, with playful side and a long fuse. Divorced, 39. Exudes confidence, grace and spirited elegance. Romantic, passionate, not snobby. Loves trying new wines/restaurants - four-star to great burgers. Favorites: Paris anytime, Taj Mahal at night, Bali, NY Times crosswords, tennis, horseback riding, Bach, Bridgehampton, my Boxster. Would love to write suspense best-seller a la John Grisham. Seeking articulate, educated, successful, fit (not fanatic) man, 35-49, some sense of ironic humor. Petrus220@hotmail.com 1722 ☎📷

Your New Love—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 1766☎📷

Great Guy—I've got all the amenities. Now I want you to complete the picture. Nice-looking male, 49, 5'10", Jewish, who is young at heart, active, easygoing and good-natured, seeks his equal - an attractive, fit, upbeat, sane and together woman to share it all with. Religion unimportant but note and photo are. hairsay1@aol.com 1761 ☎📷

Unique Woman—Seeks dynamic, prosperous, 60ish, professional, tall, fit man to share upscale lifestyle. 1672 ☎📷

Slender With Stunning Good Looks—Tall, toned blond. 40-something. Great smile, long legs and real presence. Upscale and sophisticated, confirmed New Yorker with European sensibility. Successful and fun, finance professional, appears on TV. Striking, personable, unpretentious and very appealing. Unwinds with hiking Italian Alps, visiting St. Bart's, the Sopranos, Meursault, leisurely dinners, Off-Broadway, running Central Park. Seeks educated, attractive man - 5'10" plus, active, successful professional or business person, 46-59. norsk.turid@verizon.net 1755 ☎📷

Free To Play—If you are free to play tennis, golf, sail, ski and travel with a mid-50s, 5'4", attractive widow - and enjoy the arts and music, please write/call. 1754☎📷

All The Right Stats—Upper East Side, 60ish Jewish widow, seeking male counterpart for fun and friendship. 1745 ☎

Single in New York

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Optometric Physician—NJ - late 60s, physically fit, multitasking practitioner, writer, teacher, lecturer. Seeking bright, erudite woman of substance and humor for rewarding relationship. NJ preferred. Photo, please. 1772 ☎

Pretty And Fabulous—Successful executive, 53, thin, fit and sexy, mother of teenager, seeks well-established guy, in good shape, who is equally at home at the ball game and the opera. Must have great sense of humor. 1680 ☎📷

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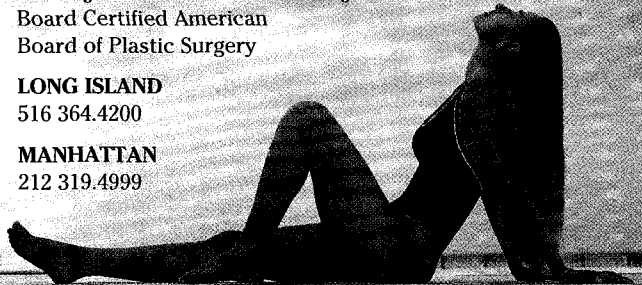
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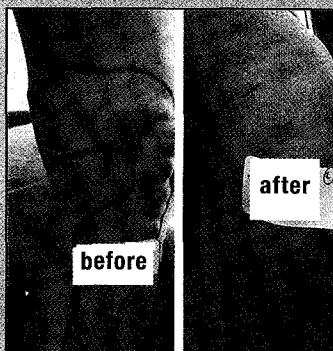
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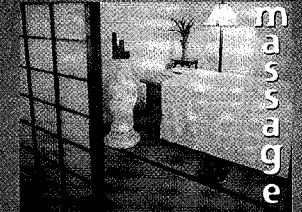
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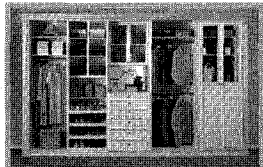
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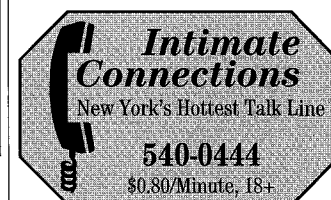
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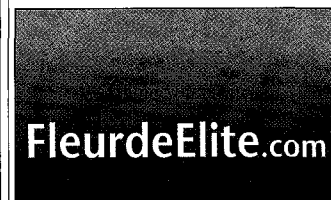
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A Successful—Healthy family is the ultimate creation. Partner sought by single white male, 5'6", 165 lbs, 38, professional, charismatic, eclectic, of Hellenic descent. Include photo and bio. 1759 ☎

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Poker Anyone?—Life is like a game of poker... You get dealt a hand and then play as best you can. I'm holding a 10, Jack, Queen and Ace. Waiting for one card! Age 35-45, please. 1712 ☎

Would You Like To Ski—Over Mont Blanc from France into Italy with me? Single white female desired by an Ivy PhD with post-doctorates from MIT and Harvard Medical School. Love travel, fine dining, classical music and fashion. I'm 47 (look 39), kind, financially comfortable and Taiwanese. Seeks gentle, attractive and educated lady under 36. Photo. 1734 ☎

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Quintessential Woman—Upbeat, pretty, fit professional (50s). Enjoys music, museums, travel, sports and family. Seeks simpatico, successful Jewish gentleman (50ish) for a meaningful relationship. Photo. 1741 ☎

Sensuous Latin-Italian Female—Well-educated, seeks romance, love and passion. Be 43-55, nonsmoker, fit. 1773 ☎

Warm, Sweet, Enthusiastic—Creative, very attractive, slim, athletic blond actress, Jewish, 40 (looks 35), love cooking, children, animals, skiing, walking, mountains, musical theater, art and more. Seeks easygoing, thoughtful professional male, Jewish, 40s-early 50s, with a refined manner. Recent photo/note. 1709 ☎

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EdD From Columbia—Jewish professional male, 59, financially secure, varied interests. Seeking educated, caring lady for serious relationship leading to marriage/family. Photo appreciated. 1764 ☎

Widower, 50 Years Old—Needs a very attractive lady, 40-45. I'm a successful man, NJ, no games. Photo. 1770 ☎

Seeking Best Friend—Or perhaps more. Successful internet entrepreneur and writer (wine, classical music, travel), with two lovely cats, seeks fun-loving, sexy, down-to-earth, slender Manhattan lady for friendship, passion and romance. Our interests include ethnic cuisine, gourmet dining, classical music, theater, museums, movies, biking, beaches, walks in Central Park and delights of NYC. Let's start as friends and see what develops. Recent photo. philip@catlover.com 1730 ☎

I'm Not Shallow Hal, But—I'm 43, 5'8", very handsome - I look like Bruce Willis (more hair, much better body). I'm very successful, live on the water, etc. I'm looking for an absolutely stunning, gorgeous, sexy sweetheart, 25-38, with a great body. I enjoy movies, good food, etc. I have a lot to offer if you really fit the description. 1757 ☎

Good-Looking Jewish Male—60, seeking a woman for a permanent relationship. Nonsmoker. LI resident. Enjoys travel, theater, movies. Photo a must. 1776 ☎

Let's Make The Most—Of a brand-new year. Caring, genuine, professional Jewish female, 38, never married, 5'4", slim, brown-eyed brunette - seeking sincere, kind, practical, easygoing, intelligent Jewish male, nonsmoker, 35-47, to share fun times, trust and love for a lifetime. NJ preferred. Photo appreciated. 1748 ☎

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East Meets West—Attractive Jewish woman, 40s, seeks educated Asian man, 40s, to share arts and cultures. 1746 ☎

Genuine Guy—Good-looking, highly educated, loyal, financially independent, 36, 5'10". Diverse interests including history, travel, food, city culture as well as the outdoors. Not into gaming. Seeking the same in a bright, unpretentious lady in NYC who likes to laugh and appreciates witty humor. Replies with phone number preferred. 1699 ☎

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Beautiful, Accomplished, Warm—Loving, sensuous woman, used to the best, seeks intelligent, caring, faithful man of means, 50-65, for committed relationship. Photo/phone, please. 1664 ☎

Spicy, Slim Brunette—Seeks fit, loving soulmate, 53-63, for future. Photo. 1690 ☎

Very Pretty Gay Woman—35, Jewish, thin, very feminine, down-to-earth, athletic and professional woman, looking to meet a beautiful, very feminine, thin, very attractive professional woman, 32-42, who is financially secure and enjoys the finer things in life - such as great restaurants, vacations, golf and much more. If this is you, I would love to hear from you. Note/photo/phone required. Manhattan preferred. 1778 ☎

Asian Admirer—Established gentleman, 35, Caucasian, good-looking and likable, seeks very attractive Asian lady for relationship. Photo, please. 1693 ☎

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Good Guy—Attractive, fit, dark hair and eyes. Into travel, biking, adventure and working out. Seeks cute, fit female cohort. Note/photo/phone. 1781 ☎📷

I Want To Share—A life I love and an open generous heart. Very pretty, very bright, multi-talented woman, 52, seeks an adventurous, lovable man, 55 plus, for fun, warmth and companionship. 1756 ☎📷

Pretty, Bright, Charming—Woman, 55, warm, professional, good sense of humor. Enjoys movies, dining, dancing, getaways, nature, walking and sharing the interests of my honey. Seeks a committed relationship with a kindhearted professional man. Photo appreciated. 1697 ☎📷

Movie Lover—Professional, single white male, 43, seeking down-to-earth, single white female, 28-40, without children, for friendship, romance, marriage, family. 1733 ☎

Pretty, Petite Jewish Widow—Seeks loving, sincere gentleman, 65-75. 1767 ☎📷

"John Adams" Type—Seeks his Abigail. Tall, athletic man, 50, red hair, seeks adoring beauty, inside and out, to build a family and grow old. Photo/phone. 1784 ☎📷

Divorced Jewish Male—50, no children, would like to meet a pretty woman for a serious relationship. I'm nice-looking, financially secure, like to dine out, and desire someone to share my life with. Note/photo. 1658 ☎📷

Beautiful Honey-Blond—With dazzling eyes, trim, petite, size 6, romantic, caring, upbeat and enjoys most things in life. Seeks a successful, secure gentleman, 55-65, who is kindhearted with a great sense of humor, for a lifelong romance and commitment. Note and photo. 1669 ☎📷

Successful, Semi-Retired—Investment counselor, youthful mid 60s, sincere, humorous and sensitive, seeks slender, attractive woman, 52-60, for friendship, travel and whatever. Recent photo essential. 1744 ☎

Seeking Nordic Princess—Tall, dark, handsome and very attractive, single, white professional man, 40, dark brown hair/eyes, very fit, great guy, never married, seeks highly attractive and exceptionally beautiful, single white female, 24-38, for long-term relationship (Manhattan). Note/photo/phone. 1775 ☎📷

Petite Beauty—Blue-eyed redhead, fit, 39, smart, sexy and fun, NJ, Catholic - seeks single, white, clever, attractive, 5'6"-plus, successful male, 36-49. 1726 ☎📷

Complete The Circle—This very warm and attractive, late-30s Asian divorcee who has made a success out of motherhood and in the art world, is seeking the love of a kind, thoughtful, intelligent man with a well-developed sense of humor, to add to the balance of her life and to add something special to his. Let's complete our circles. 1736 ☎

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Your New Love—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 1766 ☎📷

Great Guy—I've got all the amenities. Now I want you to complete the picture. Nice-looking male, 49, 5'10", Jewish, who is young at heart, active, easygoing and good-natured, seeks his equal - an attractive, fit, upbeat, sane and together woman to share it all with. Religion unimportant but note and photo are. hairsay1@aol.com 1761 ☎📷

Unique Woman—Seeks dynamic, prosperous, 60ish, professional, tall, fit man to share upscale lifestyle. 1672 ☎📷

Slender With Stunning Good Looks—Tall, toned blond. 40-something. Great smile, long legs and real presence. Upscale and sophisticated, confirmed New Yorker with European sensibility. Successful and fun, finance professional, appears on TV. Striking, personable, unpretentious and very appealing. Unwinds with hiking Italian Alps, visiting St. Bart's, the Sopranos, Meursault, leisurely dinners, Off-Broadway, running Central Park. Seeks educated, attractive man - 5'10" plus, active, successful professional or business person, 46-59. norsk.turid@verizon.net 1755 ☎📷

Free To Play—If you are free to play tennis, golf, sail, ski and travel with a mid-50s, 5'4", attractive widow - and enjoy the arts and music, please write/call. 1754 ☎📷

All The Right Stats—Upper East Side, 60ish Jewish widow, seeking male counterpart for fun and friendship. 1745 ☎

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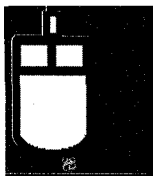
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ACROSS

- 1 Bathroom fixtures
- 5 Trite
- 10 Eventful time period
- 13 Stow cargo
- 17 Jeweler's measure
- 18 Bitterly humorous
- 20 One on guard duty
- 22 Half the Ethiopian capital
- 23 SONG
- 25 Toreador's vest
- 27 Back-comb hair
- 28 Dangerous gaseous element
- 29 PLAY
- 35 More foolish
- 36 Take it on the lam
- 37 "With — in My Heart"
- 40 Count every penny
- 44 Most-used conjunction
- 45 Brown seaweed
- 49 Oversupply
- 50 Doing fine, in space
- 51 Steak order
- 53 Japanese warrior caste
- 55 Leah's sister
- 57 Low-cholesterol oil
- 59 In debt
- 60 Loss of ability to understand words
- 62 COMEDY
- 65 Froze over
- 67 Island where Gauguin painted
- 68 SITCOM
- 74 Affectionate
- 78 Set — (prepare a sting)
- 79 Gave a clue
- 80 Avoids detection
- 81 Oklahomans
- 84 Kind of poker
- 85 Barrett of Pink Floyd
- 87 New Jersey hoopsters
- 88 Walden, for one
- 89 Electrical unit
- 91 Durango doze
- 93 "— Nice to Have a Man ..."
- 94 Pencil innards
- 96 Deli meat
- 98 NOVEL
- 106 Take — at
- 108 Large African antelope
- 109 Disrespected Dangerfield

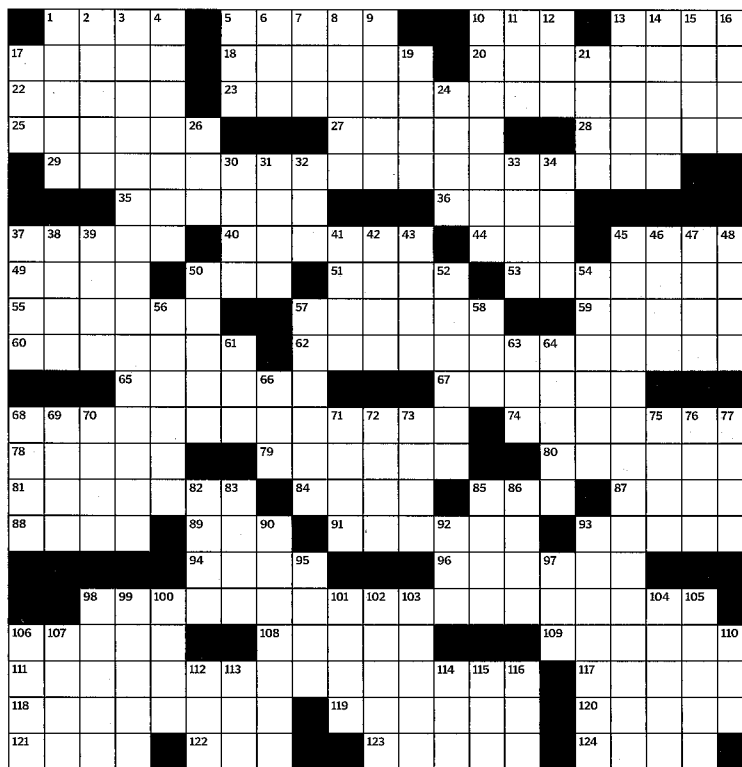
- 111 FAIRY TALE
- 117 Room in a maison
- 118 Neatens
- 119 Cirque du —
- 120 Refrain syllables
- 121 Merkel and O'Connor
- 122 Entrance signs
- 123 "Babbitt" author
- 124 Baggage for Aspen

DOWN

- 1 Tribal no-no
- 2 Eurasian mountains
- 3 MUSICAL

'Title Locations II'

'Cue' Crossword by Maura B. Jacobson



- 4 Gazing intently
- 5 Puppeteer Baird
- 6 Greek nickname
- 7 Scorpio-Sagittarius mo.
- 8 Maria's friend in "West Side Story"
- 9 Irish export
- 10 "Great Expectations" girl
- 11 Vroom the engine
- 12 Vowel request to Vanna
- 13 Fragrant bush
- 14 Battery terminal
- 15 Art genre of the '20s-'30s
- 16 Pizzazz

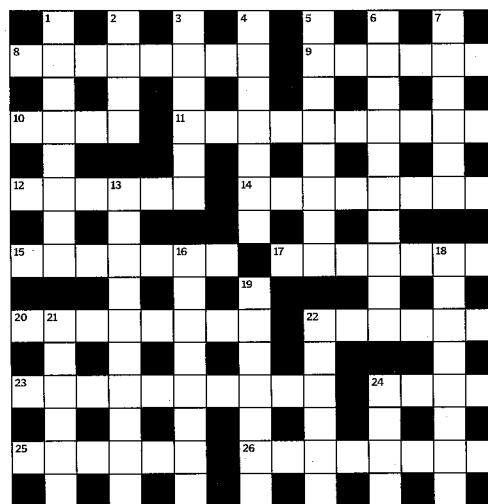
- 17 Hackie's vehicle
- 19 Wearing, with "in"
- 21 Fictional plantation
- 24 Dating from
- 26 Out — limb
- 30 — many words
- 31 Most of a giraffe
- 32 Angry dog's sound
- 33 Bears' lairs
- 34 Mother of Helen of Troy
- 37 Taj Mahal city
- 38 Prelude to a duel
- 39 "That hurts!"
- 41 Neighbor of Afghanistan

- 42 Prefix for cure or fest
- 43 School formal
- 45 FILM
- 46 "Layla" singer Clapton
- 47 "Sweater Girl" Turner
- 48 Disney trio
- 50 E.T., e.g.
- 52 In high spirits
- 54 Deadly, as a wound
- 56 Break loose
- 57 Calf-length pants
- 58 In the style of
- 61 Put two and two together
- 63 When doubled, a dance
- 64 Drew a bead on
- 66 Cry of revulsion
- 68 Hornet
- 69 "Me also!"
- 70 Scientology guru Hubbard
- 71 Tolkien creatures
- 72 Toiletries kit
- 73 Give over
- 75 Caesar's bad day
- 76 Ex-G.I.'s
- 77 Renamed oil company
- 82 Rock's go-with
- 83 Stadium in Queens
- 85 Bachelor party
- 86 Bush's alma mater
- 90 Absentees' later exams
- 92 Russ. state, formerly
- 93 Taxes on foreign goods
- 95 Manuscript outtake
- 97 Bern's river
- 98 Bara of the silents
- 99 Pueblo Indians
- 100 Basic French verb
- 101 Missing links
- 102 Sign with the registrar
- 103 "Swan Lake" role
- 104 End of Chou's name
- 105 Cheerleaders' repertoires
- 106 Island off Alaska
- 107 Between knee and ankle
- 110 Synonym and anagram of "aye"
- 112 "— was saying ..."
- 113 Holster holding
- 114 Just-bought
- 115 Roman 102
- 116 Overhead trains, for short

ACROSS

- 8 Port or claret. (8)
- 9 Raises new taxes, accepting lire. (6)
- 10 Oxford rowing crew is encored. (4)
- 11 Old man from Maine so well in retirement. (10)
- 12 Rank detectives originally managed. (6)
- 14 Treatment costs nothing, so unconcerned. (8)
- 15 Prejudiced legal system? (4,3)
- 17 I cooked it with cod, I must be daft! (7)
- 20 Body cut down by chap, a US stretcher-bearer. (8)
- 22 Allow to escape the Cross-Channel swell. (3,3)
- 23 One monster bird followed by a second. (10)
- 24 They're drunk and sing wildly. (4)
- 25 University to make announcement about Liberty, for example. (6)
- 26 Those who crib in exams upset teachers. (8)

The 'Guardian' Crossword Set by Rufus



DOWN

- 1 Saw baton wielded in Africa. (8)
- 2 A clergyman's increases. (4)
- 3 Injured Royal Marine in the head, badly. (6)
- 4 Company tax that is adjusted for imported objects. (7)
- 5 Raised objections, could get murdered! (8)
- 6 Sea comes over the prom in the harbour area. (10)
- 7 A kid free of anxiety. (2,4)
- 13 Inexpensive fish will suit him! (10)
- 16 Taken for granted. (8)
- 18 Home supporter shot in foot. (8)
- 19 City that sent missionaries out to China. (7)
- 21 City's side at sea in scoreless draw. (6)
- 22 Sound conductor of works by Schubert. (6)
- 24 Pluck the strings. (4)



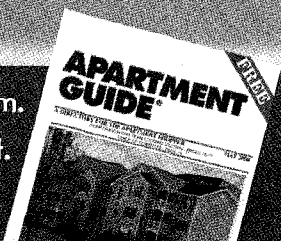
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